





36 **Danielle Mondo**

Sarah Ezzy-Dickson finds out how a part time hobby can quickly become a passionate obsession with Danielle Mondo.

74 Kathleen Moon

We chat with the 2006 Swarovksi Creative Beading Awards of Excellence winner Kathleen Moon.

86 Wire

All you wanted to know wire. Take a look at its historical meaning and its uses for today.

100 **Autumn Trends**

Winter is just around the corner, but before the cold sets in Sarah checks out the colours to look for this year in autumn

104 Swarovski Trends

Whats new at Swarovksi

106 **Bead Class**

This month's class is wire work.

Regulars

- 3 From the team
- 6 From the editor
- 8 Bend News
- 12 Bead Gollery
- 66 Beads Glorious Beads Competition
- 68 Whats New
- 111 Bead Tips
- 118 Bead Search
- 120 Bosic Instructions
- 127 Listings
- 130 Next Issue





MATERIALS 2.2m approximately 16 gauge wire - gun metal

1 roll 24 gauge wire gun metal

BEADS Fresh water pearls Glass pearls Seed beads Small lattice spacers 2.5mm gold spacer balls Smm spacer balls Flower spacers

TOOLS Round nose pliers Chain nose pliers Wire cutters

Length of finished piece: 45-50cm

Using wire frame this design can be individualised to suit your own taste ... small and delicate or big and chunky. Designed by Rebecca from Bead Kingdom.

STEP ONE

Prepare 16 gauge wire by cutting 1 x 60cm (inner ring), 1 x 70cm (outer ring), 1 x 80cm (inner frame).

STEP TWO

To make the 'Eye' of the clasp: Using the 80cm piece of 16 gauge wire, straighten it. Use this piece to make both ends of the clasp and the inner framework. Using the widest end of round nose pliers, grasp one end of the wire 5cm from the top and bend it all the way around until the wire has crossed itself. See Diagram 1. Hold the inside of the loop at the intersection of the wires and pull both wires down and out slightly so that the wires sit parallel to one another. This forms the eye of the clasp. See Diagram 2.



Diagram 1 Diagram 2 Diagram 3 Diagram 4

STEP THREE

The 60cm piece of 16 gauge wire will be used for the inside of the frame. Using round nose pliers, curl one end of the wire to form a flat coil. See Diagram 3. Repeat the same flat coil with one end of the 70cm piece of 16 gauge wire. This longer piece will form the outer edge of the ring. Lay the flat coils on each side of the eye. See Diagram 4.

STEP FOUR

Using the 24 gauge wire, tightly wrop the wire around all three pieces of 16 gauge wire. See Diagram 5.



STEP FIVE

Bend the langest (80cm) wire 4.5cm from the eye clasp about 30 degrees so that it meets the outer ring. Wrap the 24 gauge wire tightly around both pieces of wire where they meet to secure and attach inner frame to outer ring. See Diagram 6.



Diagram 6

The two outer

wires will.

make the coils

STEP SIX

Continue to bend the 16 gauge wire at 4.5cm intervals (80cm piece or inner frame) to about 30 degrees or until it meets the inner or outer ring. Tightly wrap 24 gauge wire where each bend meets the ring to form the skeleton of the neck ring. Design note: You may wish at this stage to check the length of the neck ring and adjust accordingly by shortening or lengthening the inner frame. When the desired length is reached, leave an extra 10cm on each of the three wires in order to make the hook and the flat coils.

STEP SEVEN

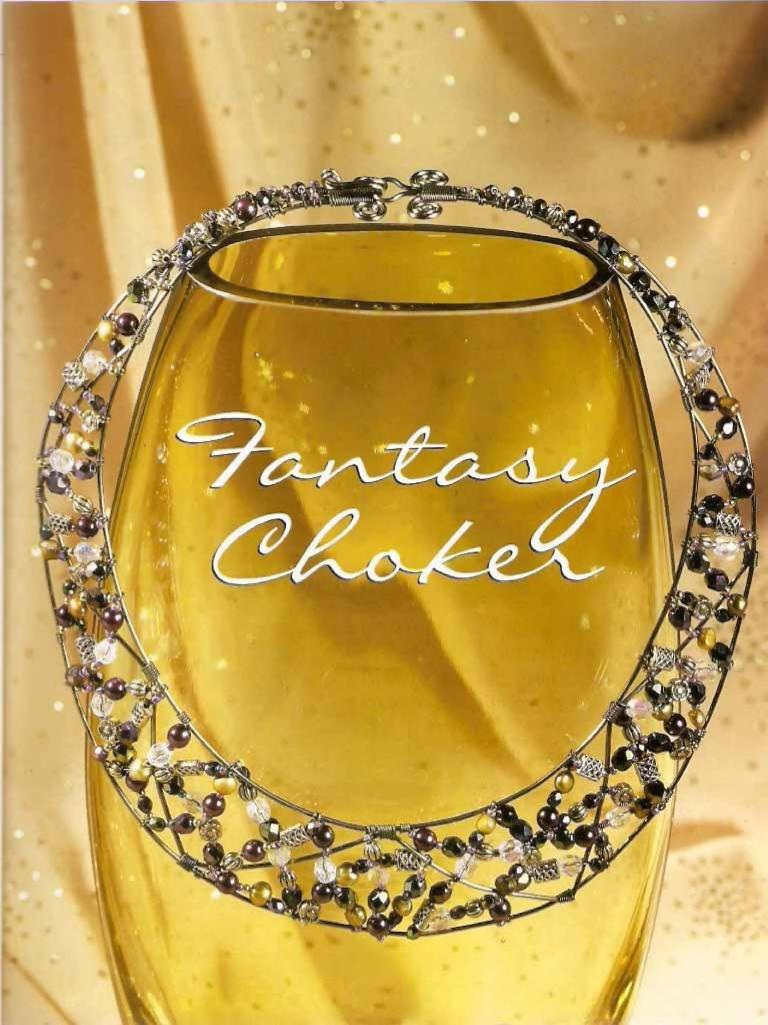
To make the 'Hook' of the clasp: At 7cm from the end of the inner frame (80cm or middle) wire make a 90 degree bend down towards the inner part of the frame:

Diagram 7 Push the bend all the way

closed with either pliers or your fingers to form a 'U' shaped bend. Make sure the 'U' shape is tightly closed towards the top of the bend and that both wires sit parallel to each other.

Using round nose pliers, make a tiny 'P' loop right at the tip of the bend so that the







loop is facing the bottom of the neck ring. At about 1.5cm from the 'P' loop, and using the widest part of your round nose pliers, bend wire back over itself so that the 'P' loop will be facing the top of the neck ring. This forms the hook of the clasp. See Diagram 8.



Diagram 8

STEP EIGHT

As before, form two flat coils with the outer and inner 16 gauge wires to match the coils made previously and lay them beside the



Diagram 9

hook. Using the 24 gauge wire, wrap all three wires together tightly. This completes the neck ring frame. See Diagram 9. Put the frame on again and adjust so that it fits nicely against your neck.

STEP NINE

Using the 24 gauge wire, wrap firmly around one end of the frame. Design note: I cut my

24 gauge wire into 70cm lengths of wire and continued beading with that length until I needed more.

Secure each end to the frame by wrapping 24 gauge wire firmly around the inner or outer ring. Randomly place beads onto wire. Secure the wire to the frame wherever desired. You may choose to fill in the frame with beads or leave a more open weave look.



Diagram 10

STEP TEN

To finish, attach the 24 gauge wire to inner or outer frame securely. Make sure that there are no sharp ends on any of the wires.

Bead Kingdom, Maitland, NSW Phone 02 4934 5427



200 pewter spacers antique gold 4x1mm

22 gauge artistic black or gunmetal 6m length approximately

25 x 4mm antique brass jump rings

20 x 8mm antique brass jump rings

1 x etched toggle ring antique brass natural

1 x natural brass antique brass toggle bar (beadpod)

4 x 6mm flower bead caps natural brass

24 x filligree bead caps antique bross

2 x ornate round two hole connectors natural brass

10 x 3mm Swarovski crystal bicones

MATERIALS AND BEADS - CHAIN STRANDS

8 x 6mm Swarovski crystals indocolite

12 x 7x30mm Czech aquamarine tortoise rectangles

2 x ornate natural brass connectors, two hole

8 x 6mm corrugated brass rounds

8 x Miyuki cubes 4x4mm agua clear lined

8 x 6mm Swarovski crystals 5040 crystal copper

4 x 10mm Czech diagonal cubes aquamarine

16 x 8mm firepolish crystals rondelles teal

Continued ...

Designed by Louise from Wishware Beads, this eyecatching piece will be the centre of attention at your next party

STEP ONE

The neck piece is constructed of two strands on each side connected with an ornate connector at each end. To construct each piece, use the 22 gauge wire cutting about 12cm of wire and, at about 4cm from the end, create an eve using the round nose pliers. Then use the chain nose pliers to stabilise it, while you turn the end of the wire around. Place the beads on that are required and then repeat the same, but to start creating the chain you need to connect the eye before wrapping. Design note: In this project also you may need to make the segments that include the long picasso bars, about 12-15cm long, to compensate for the larger bead. See Diagram 1.

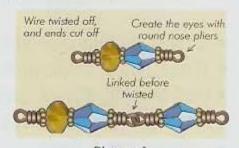


Diagram 1

STEP TWO

Using Diagram 2 and Diagram 3, make four long chain strands, using the beads as shown in the diagram as indications of what to thread. Segment one follows on from segment two; in segment two altach it onto the square ornate bar, then continue. Finish the strands by connecting two jump rings onto the end.

STEP THREE

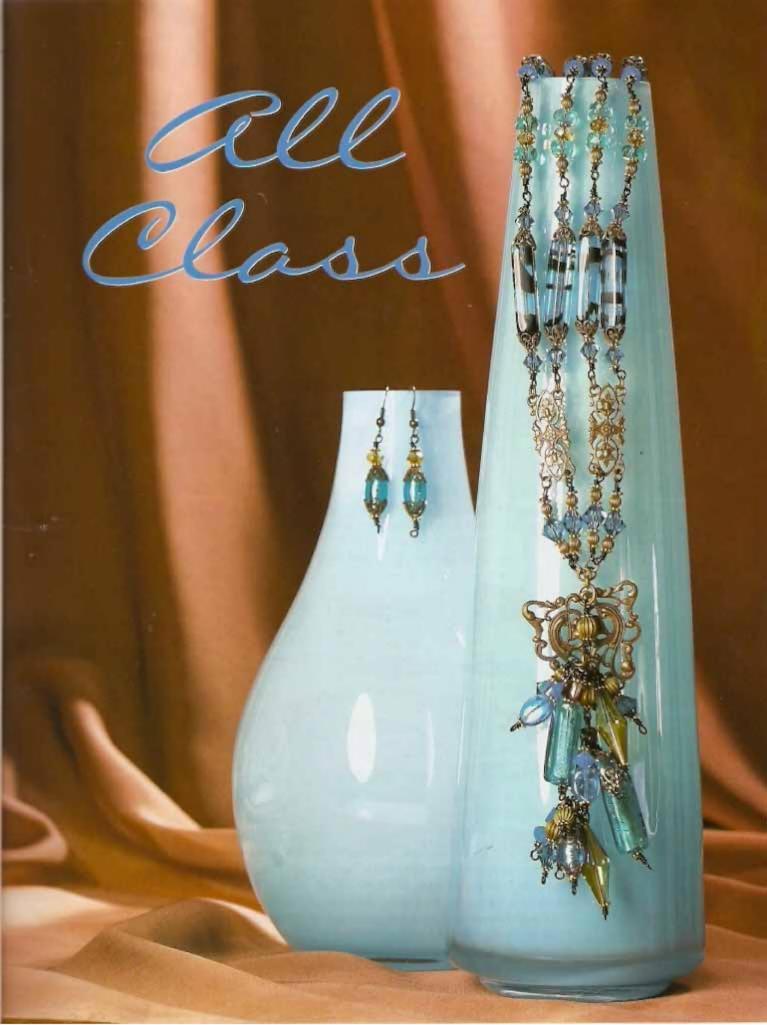
With the two strands take the ornate swirl connector and connect the ends together with a 4mm jump ring. Repeat for both sides. See Diagram 4.







Diagram 3



24 x 4mm corrugated brass rounds

12 x 8mm Swarovski crystals bicones indocolite

10 x 6mm Swarovski crystols bicones light Carribean blue

MATERIALS AND BEADS - TASSEL SECTION

6 x 6mm corrugated brass rounds

4 x filligree bead caps antique brass

1 x ornate wreath piece natural brass.

2 x foil rectangles teal handmade glass

2 x Czech handmade foil ovals teal

2 x 6mm Swarovski 5301 crystol copper bicones

2 x 8mm Swarovskii crystals light Carribean blue

2 x Czech foil beads aquamarine

2 x Swarovski crystals cubes 5040 light Carribean blue

2 x large bicones crystal copper (Venus Czech crystal)

TOOLS

Round nose pliers

Chain nose pliers

Wire cutters

EARRINGS MATERIALS

22 gauge black or gunmetal ortistic wire

1 antique bross earwire

6 x 4x1mm daisy spacers antique gold

4 x filligree natural brass beadcaps

BEADS

2 x teal fail avals

2 x 6mm Swarovski crystal 5040 crystal copper



22 gauge wire; use jump rings 4mm to attach them onto the brass round section as created in Step 4. Design note: It's a random effect, so don't warry about evenness; just place them all on the piece.



Diagram 6

STEP SIX

Once the beads are attached to make the tassel, use 8mm jump ring to attach the omate wreath onto the top, on the back of the tassel, so it hangs facewards. With the toggle, insert the 3mm crystals into the beadpod and then close the end, and attach the toggle ring and

EARRINGS STEP 1

Create the dangles for each by using the same technique in the necklace, and referring to Diagram 8. When completed open the eye of the earwire and slide the dangle onto it.



Kits available online, or by phone (in aguamarine, topaz and Rosaline) for \$92.00 for the necklace and \$24.00 for the earrings.

Louise Jensen Wishware Beads, Bunbury Phone 08 9721 6566 www.wishwarebeads.com.au info@wishwarebeads.com.au



1 x 21cm length of sterling silver chain

1 x sterling silver extension chain dasa

23 x sterling silver headpins

2 x 7cm lengths of sterling silver 22 gauge wire

1 x sterling silver dangle

BEADS

19 x rose quartz 8mm smooth coins

6 x sterling silver coin beads

TOOLS

Round nose pliers Chain or bent nose aliers Cutters

Length of finished piece: 20-25cm as desired.

Just ten easy steps to beautiful legs ... an anklet design by Cosmic Beads.

STEP ONE

Using one of the lengths of sterling silver wire, start a wrapped loop. Before closing the loop attach the section of the clasp with the extension chain. Close the wrapped loop.

STEP TWO

Thread on one of the rose quartz coins and start a wrapped loop. Before closing the loop, attach it to one end of the chain.

Carefully measure the chain on your ankle and allow approximately 3cm less than you need but don't cut the chain yet.

STEP FOUR

Using the other length of sterling silver wire, start a wrapped loop. Before closing the loop attach the dangle and the other section of the clasp and then close the wrapped loop. Thread on a rose quartz coin and start a wrapped loop.

Measure the anklet on your ankle again and make sure you have the correct length before cutting off any extra chain.

STEP SIX

Attach the chain to the other section of clasp and one rose quartz bead and close the wrapped loop.

STEP SEVEN

Place all the sterling silver coin beads and the other rose quartz beads on headpins and start a wrapped loop on each. Don't close the loops yet.

STEP EIGHT

On the second link of the chain, attach a silver coin on a headpin and close the wrapped loop.

STEP NINE

Design note: I made every fourth bead a silver bead but this pattern can be changed to suit the size of your ankle, so lay them out carefully before attaching them.

On every fourth link of the chain, put one of the beads on headpins. Ensure that they are placed on the same side of each link. Hold the chain up each time, twisting it around until the links line up properly.

Cost of kits: \$54.45. Cosmic Beads www.cosmicbeads.com.au jo@cosmicbeads.com.au







I pair sterling silver ear hooks

- 2 x 6mm sterling silver solid immy rings
- 2 x 55tm lengths of .08mm (thick) sterling silver wire
- 6 x 4cm lengths of .06mm (thin) sterling silver wire
- 4 thin sterling silver head pins

BEADS

- 2 x 15x45mm Afaban Turkoman biconos
- 2 x 5mm matching Amethyst rounds
- 2 x 4mm matching Aventurine rounds
- 2x 5mm matchina Sunstone rounds
- 2 x 5mm decorative Hill Tribe (or Indian) silver tube beads
- 4 x 4mm flat decorative Hill Tribe (or Indian) silver beads
- 2.x 4x6mm Turquoise beads
- 4 x 3x3mm decorative Hill Triba (or Indian) silver boads
- 2 x 8mm flet round Hill Tribe (or Indian) silver swirt danales

Selection of tiny Delice beads (random earthy colours)

TOOLS Round nose pliers

Wire cutters

Length of linished piece: 10cm



Elegant and graceful, these ethnic-style earrings feature two tribal Turkoman metal bicones from Afghanistan - designed and made by Rose Dakin from Broome Beads and Margaret River Beads.

DESIGNER'S TIPS

Turkoman metal bicones are available at Broome or Margaret River Beads; however, you could vary your design by using similar biconos made from other materials. I prefer to use Hill Tribe silver beads to compliment the ethnic nature of my design, however you could use Bali or Indian silver beads as an alternative. The same applies to the semiprecious stones used.

STEP ONE

Thread a Sunstone bead and a 3mm sterling silver bead through a head pin. Using round nose pliers, make a wrapped loop at the top; cut off any excess wire. With another head pin, place flat sterling silver bead, a Turquoise bead, flat silver bead. Make a wrapped loop, snip off any excess wire: Repeat for the other earring,

STEP TWO

With the round nosed pliers make a loop. with one 4cm length of .06mm silver wire and link onto the Sunstone dangle, Wraparound several times. Add three Delica beads (random colours), followed by the round Amethyst bead and a further three Delica beads of your choice. With round nosed pliers make another loop and then link onto the jump ring and make a wrapped loop; cut any excess wire. Repeat for the other earning.

STEP THREE

With the round nased pliers, make a loop with another 4cm length of thin wire and link anto the Turquaise dangle. Wrap around several times. Add two Delica beads trandom colours), followed by the silver tube bead and two more Delica beads, Make a loop and link onto the jump ring, then wrop around

several times; cut any excess wire. Repeat for the other earring.

STEP FOUR

Take another length of thin silver wire and make a loop anto the silver swirt dangle. Wrop around several firmes, Add two Delico beads, followed by the round Aventurine bead and then two more Delicas. Make a loop and link onto the jump ring; then wrop around several times. Trim away any excess wire. Repeat for other earning.

STEP FIVE

Take one length of thick wire and make a loop with the round nosed pliers and link to the jump ring. Thread the Turkoman bicone onto the wire. Make a loop on top and link onto the ear hook. Repeat for other earring.

Broome Beads PO Box 3479, Broome. Western Austrolia 6725 Phone: 08 9192 5223 Margaret River Beads PO Box 1497, Margaret River, Western Australia 6285 Phone: 08 9757 3467



Turkoman Earlings

WIN

was corrings!

Sendition and ear

Soodi Gloriaus Boads

Companier on popular

55 and 67

Bonsai of the beading world

OR, HOPEFULLY, "HELLO, DO YOU LIKE BEADS?" IN JAPANESE.

Written by Tully James



IN ORDER TO GET MYSELF in the right frame of mind for writing about Japanese seed beads, I felt it only titting to really immerse myself in the appropriate surroundings ... well, sort of in endeavoring to recreate my 'authentic Japanese' setting, I have placed my laptop on a low wooden chapping black and am sitting in front of it, cross legged an the loungeroom rug. In my left is a freshly brewed pot of organic green rea along with a miniature teacup; and to my right sits my neatly aligned pair of pink thongs, should I need to dash to my local sushi bar!

Right, dodgy traditional Japanese emulation aside, let us get down to the serious business of finding out why Australian beaders love lapanese seed beads so much.

The three major players in the Japanese beading scene are indisputably TOHO, Miyuki (formerly known as Miyuki Shaji) and Matsuno.

In a nutshell, or 'seed pod' as the case may be, 'the history of glass head making in Japan is very short', according to TOHO Co., LID.

Production of Japanese glass seed beads started in Hiroshima at the beginning of the Showa era (1930s-1940s), with the first beading company Matsuno being established in 1935. Just under a decade and a half later, and 1949 saw Miyuki lounded, and this was quickly followed two years later by TOHO in 1951

Dina Goebel from the Ar Hable www.tlieartlable.com - who has chosen to use





TOHO beads, says they are rightly considered one of the best brands in the world.

"We selected Japanese seed beads for their supreme quality," she says.

She goes on to say that they are produced with immoculate precision (which subsequently means a lesser cult-rate of imperfect beads) and consistency in size and shape, not to mention the superior colour, finish and glass.

"The larger size of the hole, relative to other manufacturers, is ideal for the wire work we specialise in here at ArTable. This same attribute also makes for a lighter weight, therefore giving you more beads per grain — approximately 10 per cent more than other brands."

The amazing variety of shapes, such as cylinder, round, hex (otherwise known as charlottes), bugles, squares and triangles, is yet another clincher in the bead choice. And

then when you consider the multiple hundreds of colours and finishes, including the unique gold and copper lined beads, you know you are onto a real winner.

"As the ArTTable specialises in glass products such as glass mosaics and glass painting, the quality of the Japanese glass seed beads is unbeatable and beautiful ... they truly are artist quality!" Dina explains.

An interesting piece of trivia about TOHO beads also came care of Dina. She said when they started to watch their new TOHO introduction DVD, it opened with the line: "We make our beads with the linest quality sand from Australia".

So it's no small wonder we are innately drawn to these beads!

TOHO has a molto for prosperity and it goes like this: I. Always strive to serve the public.

"The quality of the Japanese glass seed beads is unbeatable and beautiful ... they truly are artist quality!"









SOME FACTS ABOUT DELICAS

"When woven together, Delicos create a flat, almost Glomesh-like linish." "They are very uniform in size and have a huge hole - size Di Nymo can pass through Delicos five or six times!" "There is a large range of colours -: around 1:000 which makes them. perfect for picture beading." "Cross Stitch patiems can be converted to square stitch patterns with enough: colours available to ensure subtle shading:"







Always strive for change and creation.

3: Always flow with the change of time. They have seamlessly achieved this with a very simple and accessible website www.tohobeads.net especially for those who can't read Japanese. In tact, as the introduction proudly states: TOHO means 'Eastern Treasure' in English. We put the wish and named TOHO to our company for the small glass beads might be called 'Eastern Treasure'.

The website has plenty of pictures and information on all things TOHO, including sample cards, jewellery kits, text books and even a wooden bead wearing loom!

Cathy Adamczyk from the Newcastle retailer, importer and wholesaler Katie's Treasures www.katiestreasures.com.au who stocks around 140 calaurs of Size 9 Taho seed beads, says: "They are a good general craft bead, as well as being used specifically for Stenbaden and Olaf beading, 'lace work', 'bead netting' and beaded tapestries on Aida cloth. Many Stenbaden and Olaf patterns also require shapes such as bells and balls ato to be beaded over, and the Size 9 Taho beads are the beads specified for this beading."

Compared to TOHO and its user friendly flow, Matsuno, the oldest of the Japanese beading companies, is one of the more difficult sites to manoeuvre. The English version of the website, which declares that 'M.G.B. (Matsuno Glass Beads) strive to provide high quality beads with our customers continuously to meet their expectation to us as a top glass maker', has surprisingly little information about their company history, but provides an amazing comprehensive array of colour charts, including regular updating of new colours current favourites are a daring Deep Grape and the luscious Lapis Lazuli!

Crystal Park, the quality Queensland crystal company, stocks a sterling selection of Matsuna seed boads and happily boasts of the 'sparkle and consistency in every boad' (as only the Japanese can do).

They carry round glass beads – spiral; round and square rocalles; (hexagon) two-cut beads and (hexagon) two-cut bugles; round and square hole bugles; along with twist bugles in all their varieties of colour.



An interesting quirk of the Matsuno site is mat it also devotes a page to the care and printeriance of its glass beads – particularly handy are hints such as 'glass beads are not edible' ... just as I was considering bead saup!

Miyuki on the other hand sports a newly updated modern look website, including the fully equipped English version http://www.miyuki-beads.co.jp/english/ and it is absolutely jam packed with pites of information ... everything from a description of the humble seed bead: 'Seed Bead' is a generic term for any small bead. There are various types in shape and size such as Round, Cylinder (Delica), Hexagon, Bugle, Triangle, Drop, atc'; to a step by step explanation of the manufacturing process

very interesting and well worth a look.

Maria George Pty Ltd www.mariageorge.
com.au has been the sole importer of Miyuki's
Delica range for the last ten years. Maria
George herself began importing beads,
sequins, crystals and trims to Australia in the
1950s and from there she established her
thriving business in the heart of Melbourne.
Francesca Ligabo from Maria George says
they are celebrating 50 years of providing
beautiful beads to stores across Australia and
New Zealand and are showing no signs of
slowing down. They supply all the Spotlight
stores with Delica as well as many of the
smaller craft shops.

Maria George also has a shop in Sydney www.mariageorgesydney.com.au and both stores hold beading classes and workshops sea individual websites for details.

Francesca adds that representatives and agents regularly make their way around Australia, and that interested beaders should contact the Maria George head office with any enquiries.





"They [Toho seed beeads] are a good general craft bead, as well as being used specifically for Stenboden and Olal beading, 'loce work', 'bead netting' and beaded tapestries on Aida cloth."

Says Cathy Adamczyk



Cathy from Katie's Treasures says Miyuki Delicas are 'the bead of choice for closely worked brick-stitched, payote-stitched and square-stitched amulet bags, purses, needle cases, hangers, pictures etc'; and maintains that there is really no better bead than these for such items.

"They are predominately available as a round bead in Size 11, and are also available as hex-cul. They are a very uniform bead, having specific manufacture

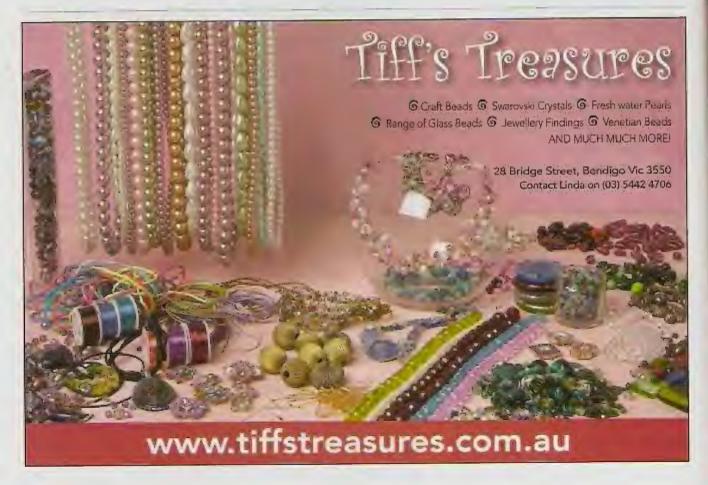


to give them a cylinder shape, but are not 'square' in area (dimensions are approximately 1.6 x 1.4 mm)."

According to Cathy, "From a teacher's and beader's point of view, Delicas are simply a pleasure to work with!"

With such glowing reviews of the precision and beauty that presides over Japanese seed beads I suspect many a reader will be anxious to start exploring, so it is on this nate I shall say ...

Sayanara!



3 x 30cm lengths 20 gauge wire

2 x 60cm lengths 24 gauge wire

La lorge block trimp

BEADS

10 x 8mm block cubes

8 x 8mm blue rubes

4 x 7mm block ovals

3 x 6mm block rubes

2 x 6mm blue cubes

147 x 4mm block cubes

40 x 4mm blue tubes

I a 6mm block round bead

4 x T2mm buoles - black

2 x 80 seed bends

TOOLS

Chain nose pliers

Round nose Pliers

Ware autters

Put a little sting in your creative design with this scorpion created by James at Spellmaker's Beads & Crystals.

STEP ONE

Take 60cm of 24
gauge wire and fold
in half. Thread both
strands of wire through
1 x 4mm black cube.
Divide strands and thread



I x black aval bead on each strand. Continue to thread on each strand 5 x 8mm cubes starting with black and alternating colours. Thread remaining black avals on each strand at the end of the 8mm cubes.



Diagram 2

STEP TWO

To create the tail, combine the two strands together and thread through the 6mm black cube, then 6mm blue cube and alternate until all 6mm cubes are used. Thread the remaining tail with the 4mm cubes alternating colours using 10 x 4mm blue cubes and 9 x 4mm black cubes. Thread the 6mm round at the end of the tail.

Using the large black crimp, leed onto both strands; and, using the pliers; flatten crimp, leaving 1.5cm of wire exposed. Design note the body is left loose to accommodate the inclusion of legs and the curvature of the tail.



Diagram 3

STEP THREE LEGS

lake one of the 30cm pieces of 20 gauge wire and, using round nose pliers, roll a loop at the end of the wire Thread 9 x 4mm black cubes followed by I x 4mm blue cube, then another 9 x 4mm black cubes.



Thread 6 x Amin blue cubes then follow with 9×4 mm black cubes, 1×4 mm blue cube and another 9×4 mm black cubes. At this point, roll the end of the wire to stop beads coming off. Complete another two legs in the same sequence.



STEP FOUR - CLAWS

Take 60cm of 24 gauge wire and fold in half. Thread a blue 4mm cube. 3 x 4mm black cubes, 1 x 4mm blue cube, 6 x 4mm black cubes, 1 x 4mm blue cube, 12 x 4mm black cubes, 1 x blue 4mm cube, 6 x 4mm black cubes, 1 x 4mm blue cube, 3 x 4mm black cubes and finishing with a 4mm blue cube. Separate wire and thread 1 x bugte, 1 x seed boad, 1 x bugte on each side. Rall wire with round nose pliers to end off. Trim the end of the wire at the looped end creating two individual strands and thread each strand with 1 x bugte, 1 x seed bead and 1 x bugte; roll end of wire with round nose pliers. Separate beads in the centre, exposing the wire.









STEP FIVE ASSEMBLY

Take one leg and separate the centre beads exposing the wire in the middle. Loosely encourage all the beads on the body of your scorpion towards the tail end. Placing the exposed wire of the leg between the second and third row of beads towards the tail end of the body, and placing fingers underneath the body, wrap the wire around twice; and fold the legs down underneath the body. Do the same with the second set of legs, placing them between the lifth cube from the head. Place the third set of legs behind the third row of cubes from the head. Have all legs bent downwards under the body.



Diagram 7

Move the cubes up the log wire until they are sitting underneath the body and trim off lam of excess wire and roll with round nose pliers. Repeat for each leg:

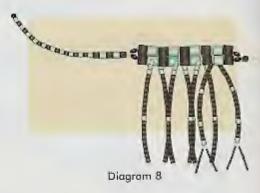
Design note: Dan't cut too short as leg needs to be bent into shape and beads need room to move.

Bend into shape and tighten eye at the base of leas for strength.

STEP-SIX

To add the claws, use the same method as per the legs and fold wire around body

between the first and second row of boods from the front. Pick up the completed assembly and, noting that all the beads will be loose, hold by the front wires with your long nose pliers and work the beads towards the tail end of the scarpion. Ensure all legs and claws are facing downwards under scarpion. Bend claw assembly forwards and outwards.



Holding front wire with pliers, gently coax fail into curved position over the body.

As you feel the pressure of the beads tightening against each other, allow some extra wire to feed into from the front until desired curved tail is achieved. Trim excess wire and roll into eye to secure beads. Design note: The front eye of the body is used to tension the scorpion for rigidity and stability. Finally take front claws and bend into position as required. Take up excess wire by rolling eye end tighter.

Spellmaker's Beads & Crystals Carolans Arcade, 144 Carrie St , Nambour Qld 4560 Phone: 07 5441 1448

KITS

Kits are available for \$19.95 in the following mix of colours (plus postage and packaging): Black, Blue, Amber, Plum, Pink, Crystal, Red.

Danielle Mondo - Mondo Design



MONDO DESIGN BEGAN
AS A PART-TIME HOBBY,
INFLUENCED BY A PASSION
FOR DESIGN AND FRIENDS
WITH A DESIRE FOR
UNIQUE ACCESSORIES
TO ADORN THEMSELVES.
SARAH EZZY-DICKSON
CHATS TO DANIELLE
MONDO, THE OWNER OF
MONDO DESIGN

DANIELLE MONDO FIRST began making jewellery around five years ago after becoming disenchanted with the latest lines in tashlon accessories available on the market. She started off by teaching herself how to make dangly earnings, as that was what she found to be popular at the time. They become a huge hit amongst her friends who started placing orders almost immediately, which gave her the inspiration to start up her own label. Mondo Design was born, and around three years ago, Danielle started supplying stores around Melbourne with her jewellery.

Danielle describes her style as a combination of contemporary and vintage styled pieces, which allow her to showcase her



attention to detail. She uses brass and pewter stampings, semi-precious stones, Czech glass beads and Swarovski crystal in combination with modern cameos, diamontes, chains and carefully selected feature beads to create pieces that are effortlessly femining.

Before dedicating her life to her passion, Danielle worked in a full-time office job that she became bored with quickly. Having studied industrial design at university, she decided to go back to her designing roots part-time for a few years, and after seeing her workload increase steadily over those years she took the plunge and resigned from her job. She says 'there was no real plan, everything just fell into place. Overall it's a great job!'

Even though her workload has increased significantly in the past few years. Danielle still works alone from her studio at home. She sits at a big desk, surrounded by a collection of containers full of boads and other assorted charms, crystals and chains. She is also slowly taking over the billiard room with her finished pieces on display. Danielle says that working on her own is becoming more of a struggle these days, and the only way she manages to get her orders filled is by 'working longer hours, late nights and weekends'. She would consider taking on other staff to help her out if demand becomes too much for her, but says, "I'm a bit of a control freak, and like being on top of things myself. I would hate the stress of wondering if someone else was doing it properly!"

As far as inspiration for her work goes, Danielle says that 'there's nothing specific; latest fashion frends and colours mainly'. Danielle adds colour to her pieces with semi-precious stones; her favourites being cherry 'quadz', crystal quanz and turquoise, but she also uses onyx, green aventuring and rose quartz in many of her pieces. Her feature beads include claisonné beads and Czech glass beads often surrounded by filigree bead caps.

Many of the necklace designs that Danielle creates are long, elegant charm necklaces, with clusters of stampings, charms, crystals and various beads hanging from differing lengths of chain. She mixes chains of varying link shape and size in different linishes with large jump rings or plated stampings which are then used to attach the charms and beads. Each piece has a theme, be it either colour or a combination of stampings and with each theme comes a name. Many of the names are apt descriptions of the colour scheme that Danielle has chosen for the piece; such as 'Sunset' for gold chain and chams, with pink hued beads, while others have been given female names, such as Sarah and Gloria. "I name some of the pieces after friends who I know would wear particular pieces; or if I add a piece to my range that I have specifically designed for a friend, I always name it after them."

Many of the brass and pewter stampings Danielle-uses, she gets plated herself in one of her three main linishes – gold, silver and antique brass – to ensure the finish will



"I name some of the pieces after friends who I know would wear particular pieces, or if I add a piece to my range that I have specifically designed for a friend, I always name it after them."

remain intact and not tarrish. She purcliases these mainly from Australian sources and is constantly on the lookout for unique and varied designs ... and then Danielle says: "I try and get as many cute pieces that I like and see how it all goes together."

When she's coming up with ideas, Danielle tries to keep an even mix of the different finishes in all of the styles she makes, and says that even though the silver finishes are proving to be very popular she favours gold a little bit more, "I find silver to be a little less interesting when mixing with colours."

Danielle says that Bizzar Beads in Melbourne was the starting point for her jewellery making passion, as she got all of the makings for her first pair of earnings from them. She still buys some of her Czech glass beads and various other bits and pieces from them, almost five years on. She says the mainstay for designers, large or small, is having reliable suppliers.

While her beginnings lay with earrings, Daniella admits that she is making more necklaces now. "I do still make earrings, but I've been focusing on necklaces lately as they seem to be more popular at the moment."

While she's been out and about in Melbourne, she's seen a few girls wearing some of her pieces – which Danielle says 'is really exciting!'

One trantier she is yet to conquer (and would

love to see happen sometime soon) is to see someone famous wearing one of her pieces. "I haven't seen anyone famous wearing any of my jewellery yet, but I would love to!"

Il may not be a far-off dream, with more of Melbourne's boutique stores jumping on the Mondo band wagon and stacking Danielle's jewellery in store. One major suppoder of Danielle's work is Tilkah (www.tilkah.com.au) in Melbourne: She has been supplying jewellery to them for around two years now, and they were one of the first to pick up on her talent when they were only located at their Highpoint location. They've since expanded into two other locations — Chapel Street and Chadstone — and each of the three stores cames a selection of Danielle's work.

The various styles of jewellery that Danielle makes don't always stick to seasonal fashion patterns. "I design new ranges more often than every season, but that doesn't mean it's a completely different look, it might just be different stampings or different colours."

It is mainly a supply and demand situation for Danielle as Tilkah is her major stockist. "I usually have to come up with a new range every time Tilkah is ready to place a new order. The more I have, the more they order, so it puts a bit of pressure on me to come up with the goods."

ow a set schedule for designing either.

to it when Tilkah calls me to arrange to the allow at least a week to come up with there have been times that I've only the case to get an order done. Initially I struggle a see and I usually end up with around 20 new testings and about 10 new earring designs."

No great mishaps yet, touch wood! The speed has been supplies running out, and arriving selected an order is due! This has happened to but the worst one was when I had to stay up

prours getting an order ready in time."

The excitement of creating a new design can be a coming it's also a wonderfully satisfying feeling the craject is completed, "It's a hugo relief when above! I'm getting towards the end of an order at a complete and I'm just itching to finish!"

Design can be found online

mondodesign.net.au Danielle says the

will be updated soon, with all new

and showcasing many more of her

ful creations.



Free Download Step by Step Project



Step by Step instructions to make these lovely Filigree Earrings.
This project is rated for beginners.
Free from www.MaggieBergman.com.au

PMC & Metalwork classes in Brunswick, Vic.

- Introduction to PMC
- Dichroic Glass Fusing for Jewellery
- Photo Polymer Plates for design & textures
- Enamelling on PMC

- Metal work, classes for beginners Go to the 'workshops' page on our web site for up to date class times and subjects

www.MaggieBergman.com.au

Phone: 03 9380 8163

Email: info@maggiebergman.com.au



1 x 16mm gold jump ring

1 x 25mm oval gold filigree carring finding or similar

10 x 6mm gold jump rings

2 x 8mm gold jump rings

1 x triangular gold jump ring

3 x 20mm gold everin

78cm gold curb chain (medium thickness, approximately 5mm)

25cm fine gold curb chain (approximately 1.5mm)

1 x 23mm brass heart charm

1 x 50mm brass key charm

1 x 20mm round filigree stomping

BEADS

1 x 38mm blue violet teardrop.

1 x 28mm vitrail light teardrop

1 x 10mm heliotrope heart

2 x blue violet 14mm octogon

1 x vitroil: light: 14mm octagon

1 x 12mm purple oval opaque glass head

1 x violet 14mm octagon

Lx 10mm purple catseye

1 x 12mm oval white/purple pattern bead

TOOLS

Length of finished piece: 55-70cm as desired.

Old world charm, filled with teardrops and hearts. By Danielle Mondo from Mondo Design.

STEP 1

Cut 13cm of thick curb chain from your 78cm length. Place the three beads - catseye, patterned and purple beads - on the 20mm eyepins. Attach 13cm chain to 16mm jump ring with 6mm jump ring.

STEP 2

Attach heart charm to the jump ring you attached chain, using another 6mm jump ring. Attach white/purple pattern bead to the jump ring that attached to the heart. Attach oval earning finding six links from top, using 6mm jump ring. Attach catseye bead to jump ring you attached findings with. Cut a 6cm and a 7cm length of line curb chain and attach to bottom of catseve beads eyepin. Three links down, attach 38mm blue violet crystal teardrop, using an 8mm jump ring,

STEP-3

Design note: Now we will begin to add the other parts to the 16mm jump ring, around this central chain. Instructions are from left to right. Some parts are attached to left of central chain and some parts to right.

On the left of the chain, attach the vitrail light octagon; using a 6mm jump ring. To the right of the actagon, attach the apaque purple bead.

Cut two 6cm lengths of fine curb chain and attach to the bottom of purple beads evenin. Next, attach the blue violet octagon, using a 6mm jump ring. To the right of that, atlach the key charm with a 6mm jump ring.

STEP 4

Design note: The central chain is now in its position and all following parts with be attached to the right of the central chain, Attach the 28mm vitrail light teardrop to the right of the central chain, using an 8mm jump ring. Next, attach the 20mm round filiaree stamping using a 6mm jump ring. To the right of the filigree, attach the violet octagon, using a 6mm jump ring. Next, attach the heliotrope heart, using the triangular jump ring. This is the end of attaching parts to the Tomm jump ring:

STEP 5

Take the 65cm of curb chain and attach to the 16mm jump ring, using a:6mm jump ring: Design note: Please make sure - this chain needs to be positioned in between the vitrail light octagon and the heart. Adjust length to suit.

By Danielle Mondo Mondo Design





BRACELET MATERIALS

4 metres of 6 pound Craft Line

1-x 4 row clasp

8 x colottes

BEADS

7 x 6mm gold Swarovski pearls

14 a Grown topaz Czech crystals

184 x 4mm peridot Czech grystals

14 x 10x4mm peridot daggers

14 x 10x5mm topuz drops

8 x 11o seed beads (any colour)

TOOLS

Round nose pliers

Wire cutters

2 butterlly paper clips

Clear mil polish ar ghas - Araldite/Hypo

Length of finished piece: 17 to 18 cm

this met!

Fre dehals have our

Designa Committees and Committees an

Lotto et a on the

66 and 67

Elegance with angles. This right angle weave designed by The Bead Co of Victoria.

HPACE U-L DESCRIPTION MOTE.

The stitch used is Right Angle Weave: In this project, Rows 1, 2 and 3 should be a bit looser as Rows 4 and 5 tighten and straighten it. This rilso makes it a hit shorter then before these rows. If in cloubt about tension or length, leave second and calatte attachment until the end; using a paper clip to hold With all Craft Line work; tension should not he too tight as this causes too much strain. To lengthen, an extra repeat and extra beads are required. Clasp should have at least 4mm between holes. The one I used was a 1940s Czech clasp; I removed and replaced stones with matching topaz crystal stones.

NY WAY COLD

Place an 11o seed bead in centre of 1 metre of Craft Line and lie an overhand knat. Thread both ends through the hole in the calatte so that the seed bead is sitting in ball section. Thread on 1 x 4mm crystal and attach calotte loop to second hole in solid side al clasp. Repeat again in third clasp hole. Take one strand from each and place in paper butterfly clip to keep out of the way while working Row, 1. Thread 1 x 4mm crystal on: one strand and pass other strand through it in the opposite direction. Then thread 2 x 4mm on each side, 1 x:6mm pearl on one side; thread other strand though pearl in opposite direction, 2 x 4mm on each side, Lix-4mm then crossover and thread 2 x-4mm on each side and one pearl than crossover. Repeat pattern until seven pearls, 2 x:4mm. each side, 1 x 4mm crossover, 1 x 4mm each



side; then arip two ends in paper clip to hold while doing Row 2. Each side of Row I will form half of Rows 2 and 3.

Place size 11 seed bead on centre of 1 metre of Craft Line and knot as previously; bring ends through cálaite then thread 1 x 4mm on both strands. Attach calatta loop to an outside hole on class then release one strand from paper clip to match side of Row 1. Secure loose strand from Row 1 and Row 2 back in the paper clip. Thread on 1 x 6mm topaz crystal on one side then thread other strand in through opposite direction. On strand nearest Row 1 thread through the 2 x 4mm of Row 1 then thread 3 x 4mm on other strand and crossover the strand from Row 1 through the third one. Pick up 2 x 4mm from Row 1 and thread 2 x 4mm on other strand then 1 x 6mm tapaz and then crossover strand from Row 1. Repeat pattern until seventh topaz 6mm crystal. Release strands from paper clip at that end and thread through last 4mm crystal then through a calotte with the appropriate loose thread from Row 1. Thread one size 1-1 seed head on one strand - tie an overhand knot put on a dab of clear nail polish; when dry trim loose ends then close ball of calotte and attach to correct centre hale of other side of closp. Place 1 x 4mm crystal on loose strand and apply paper clip.

ROW THAT

Repeat Row 2 starting on other side of Row 1 and attach to other side as for Row 2,

Thread through first group of 2 x 4mm on Row 3 then thread on 1 peridot dagger then through second group of 2 x 4mm and thread on one lopaz drop. Repeat this pattern until you reach the end, then through last single 4mm and apply to calotte as previously and attach to outside hole of closp.



EARRINGS MATERIALS

2 x SS30 topaz flat back diamantes

I pair 6mm flat pad ear studs with loop

1 pair butterfly/bullet backs

2 x 50cm head pins

BEADS

2 x 8mm topaz Czech crystals

2 x 6mm gold Swarovski pearls

2 x 6mm topaz Czech crystals

4 x 4mm peridot Czech crystals

THE OWNER WIT

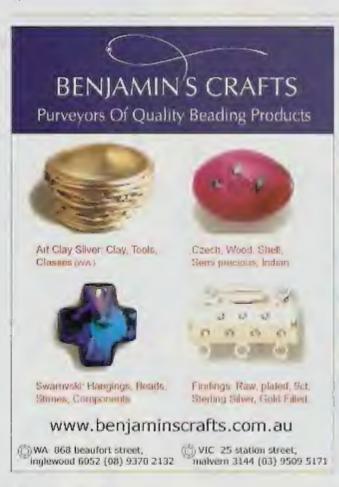
Repeat Row 4 on other side then attach to other outer side of clasp, See diagram for placement of calottes on second end.

Take one head pin and thread on 1 x 8mm. topaz Czech crystal, 1 x 6mm gold Swarovski pearl; I x 6mm topaz Czech crystol and 2 x

4mm peridot-Czech crystal: then hold firmly and band remainder of head pin back to a 90 dearee anale. Leave 8mm and cut:off extra: make a loop with round nose pliers. Repeat on second head pin:

Glue 1 x 5530 topaz flat back diamante onta 1 x 6mm flot pad ear stud with loop; wait until dry then attach earring drops from Step 1. Place one butterfly/bullet back to the back al 6mm llat pad ear stud with loop. Repeat process for second earning.

The Bead Company of Victoria 336 Smith Street Collingwood Victoria 3066 Phone: 03:94190636 www.beadcovic.com.au





1 lamp shade

2 x spools 28go silver wire

READS

540 x beads 5-8 types in sizes 4mm to 10mm

26 petal shape flowers

14 leaf shape boods

5 silver curved tube beads

2 oval (darker tone) for buds

TOOLS

I pr steel 4mm knitting needles

Round nose pliers

Craft glue

Joan Munro has designed this wonderful lamp for your favourite room.

DESIGNER'S NOTE

I bought a plain white Laura Ashley lamp shade - chose beads and wire to match décor.

STEP ONE

TOP EDGE - Thread 245 of the knitting beads onto the wire, nick up beads at random, be sure to use random threading do not form patterns.

Design note: If you choose a 10mm feature bead try to keep it a minimum of nine on top edge section, seven on lower section, beads away so as not to clash with itself and not sit nicely.

STEP TWO

TO KNIT. Cast on four stitches.

First row, K by putting needle into stitch, bring one bead up to work and complete the stitch. Second row, place needle in first stitch



purlwise, bring up one bead and linish stitch. Purl with one bead to each stitch to end. Design Note: When doing K row - breads are behind work. When doing P row - beads are towards you.

STEP THREE

Repeat these two rows until work fits firmly around upper edge. Leaving a length of wire when you cast off, to join start row and cost off row. To form circle gently press upper part of work in with hands to allow far angle of lamp.

STEP FOUR

LOWER EDGE - Thread 305 of the knitting beads anto the wire. Pick up beads at random, do not farm patterns.

STEP FIVE

TO KNIT. Cast on three stitches. First row, as in Step Two. Second row, as in Step Two: Continue in these two rows until work fits firmly around lower edge - cost off leaving wire ends to join ends together.

STEP SIX

Method for securing edges

To place edge on lamp when litting beading, mark the bead that is on the seam of lamp so it goes back for same fit.

Remove knitting - put craft glue on area to hold edge and replace knitting.

STEP SEVEN

Trimming lomp

Place small piece of wire through six petal beads; pull in firmly to form a flawer. Makina a total of four flowers. Finish flower with a pearl. Using two beads, make other petals for half open buds.

Place flowers, leaves, petals, buds and tubes on lamp as illustrated

Joon Munra





8m thick white polyester beading/macrame thread Nothing shows Mum how much you care more than a handmade pearl lariat. Design by Bead Street, just for Mum.

BEADS

- 2 x 14mm round glass pearls - light pink
- 5 x 14mm round glass pearls white
- 7 x 12mm round glass pearls - lilac
- 17 x 10mm round glass pearls - olive
- 12 x 10mm round glass pearls - white
- 19 x 8mm round glass pearls - light pink

TOOLS.

Thread cutters/scissors

Bead mot or beading board

Glue (Bond 527 or Hypo Cement) or thread burner for ends.

Length of finished piece: Approximately 90tm-1.1m

\$39.95 each. Beads may vary from those pictured - kit is for one project only. Colours available: Winter Pastels (as pictured) or Winter Velvet (dark red, green and Montana).



DESIGNER'S NOTE

To show Mum how to wear her new knotted pearl lariat, specially made for her, simply drape it around her neck and loosely knot one end of the lariet over the other which will result in the tassels hanging in the middle.

STEP ONE

Cut your thread into four equal 2m lengths.

STEP TWO

Space round glass pearls out onto design board or mal in a pattern that you like, mixing up the colours and sizes fairly evenly. Keep aside eight glass pearls for the ends:

: LEP THREE

Bring the four threads together making a firm overhand knot, keeping all threads even so that the knot is neat:

STEP FOUR

Alongside the knot, pass two threads through one of the round glass pearls, keep one of those threads aside, then pick up the third thread and pass these two threads through another glass pearl. Keep one of these threads aside and pick up the fourth thread and pass through another glass pearl. Continue picking up alternate threads for another two to five peorls, then bring all four threads together and do another firm overhand neat knot. Design note: Doing an overhand knot every five to eight beads keeps your larial sitting together nicely,

STEP FIVE

To create bead tassel finish on each end, do an overhand knot using all four threads. Finish each strand separately with a single glass pearl with a large/multiple overhand knot on the underside of the glass pearl to keep it from passing through the bead:

Hang the four glass pearls at each end of the larial at different lengths for a better effect;

STEP SIX

You may wish to secure the knots either using a thread burner or a small dab of glue-Bond 527 or Hypo Cement is recommended.

Phillip 61-63 Dundas Court Phillip ACT 2606 T 02 6282 9441

Belconnen 10 Wolder Street Belconnen ACT 2617 T 02 62510950

Fyshwick 8/196-198 Gladstone Street Fyshwick ACT 2609 T 02 6280 5566 F 02 6280 5577 www.beadstreet.com.au into@beadstreet.com.au



Mathe D'Pearl Pariat

To metres of turquoise line nylon thread

To matres of orchid line aylon thread

4 a leather-ends

2 a elongated silver end caps

50cm 18ga silver wire

BEADS

3 x 25cm (zech pressed moonstone boods

Half battle Bridal Czech glass beads

T teaspoon 'Pink Berry' Japanese Toho seed beads 11/0

TOOLS Opboard

Wire cutters

Round nose pliers

Length of finished piece:

45cm-50cm

This macramé necklace is part of a new range being developed by the ArTTable's designer, Dina Goebel. The leafy pattern forms a delicate wreath which holds these unique moonstone beads.

MACRAME KNOTS:

Half square knot sinner (HSqK)

All square knots have tying cords and filler cords. Generally you use one cord from each side as the tying cords and the reminder in the centre as litter cords. In the HSqK, you will always commence your knot using the cord on the far left. Refer to Diagram 1 to practice this knot. A spiral knot sinnet is a continuous series of the half square knots which twists into a spiral as you progress.



Double half-hitch seam (DHH)

The double half hitch allows you to create a seam across your knotting. Select the far laft card as the filler cord. Lay this across all your cords in the angle you require. To lie the



double half hitch, bring the first knotting cord up-over-and-behind the filler cord. Pull down tight than repeat with the same cord again to make a double half hitch. Repeat this process with the next cord in line.

Design tip: You can pin the filler cord onto the clipboard to help create the diegonal of the seam you require

STEP ONE

Preparation.

Cut 8 x 2 metre lengths of the archid thread and 8 x 2 metre lengths of the turquaise thread. Tie all lengths together at one end with an overhand knot and place securely under a clipboard.

STEP TWO

Separate the cords into 4 x turquoise, 4 x orchid, 4 x orchid, 4 x turquoise. With each bundle of four cords tie a series of half square knots to create a spiral sinnel. As I knot the sinnet, I occasionally thread a Toho seed boad to decorate the sinnet. The length of this sinnet determines the avarill length of your necklace; for the pattern to sit high and tlat on the chest measure the sinnet from the back of the neck to the collar bone (approximately 15cm). Complete all four sinnets to your desired length.

DESIGNER'S NOTE

Counting cords

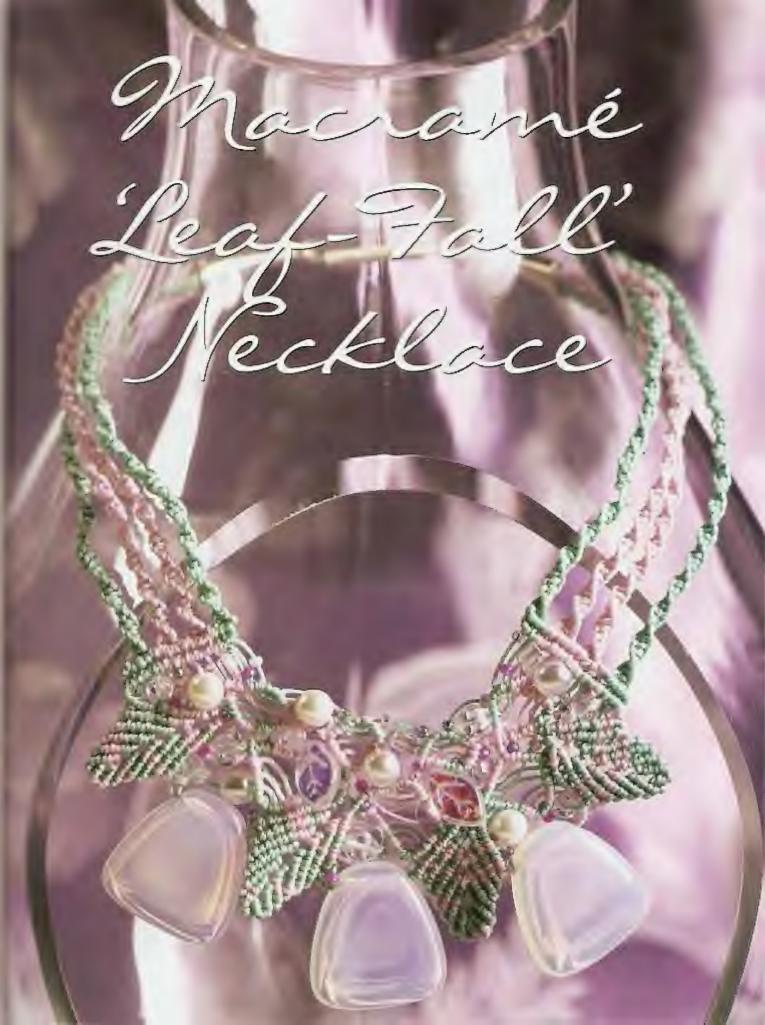
To follow macrame potterns we count the cords from left to right. Cord I being the faithest left through to cord 16 being the faithest right. Even when an individual cord moves into a new position we recount 1 to 16 again. You should have: Cards 1 to 4 in lurquoise, 5 to 12 in orchid, 13 to 16 in turquoise.

STEP THREE

Main body

The main body of this design comprises the feature macramé leaf pattern, large glass moonstones, a smaller leaf pattern and the Czech and Toho glass beads. Using cord 16 as your filler cord, create a double half-hitch (DHH) seam tying cords 15 through to cord 1. This will combine all the signets







you created onto the one row. Create a second row directly under this one, again using cord 16 as the filler and 15 to 1 as the lying cords.

STEP FOUR

Feature leaf pattern

Place a 6mm Gzech glass pearl on cord 9. plus a few smaller beads on a couple of the other cords; this will give you an indication. of the angle the first leaf seam will need to be. Using cord I as the filler cord, tie a DHH seam using cords 2 to 9 as tying cords, angling it away from the previous DHH seam. in Step 3.

Using cord 8 as the filler cord, lie a DHH seam tying with cords 7 to 1, again position directly under the previous seam. Repeat using the following sequence: Filler cord 7, tying cords 6 to 1; filler cord 6, tying cords 5 to 1; filler cord 5, tying cords 4 to 1; filler cord 4; tying cords(3 to 1; filler cord 3; tying cords 2 to 1.

To create the second side of the leaf; do a U-turn with the filler cord you just used (which is now cord 11.

Use this cord 1 as the next filler cord; tie a DHH seam using tying cords 2-3-4 directly under the previous seam. Repeat using the following sequence: Filler cord 1, tying cords 2 to 5; filler cord T, tying cords 2 to 6; filler cord 1, tying cords 2 to 7; filler cord 1, tying cords 2 to 8; filler cord 1, tying cords 2 to 9. leaf is now complete.

STEP FIVE

Adding a large moonstone

Add a seed bead to cord 2 and depending on the size of hole in your feature moonstone, thread cords 1 to 3 through the hole. Place another seed bead on cord 2. Before you start your next feature leaf, complete some al the smaller leaves in Step 6 above the

first feature leaf. Then your next feature leaf will start from cord 1 coming out of the moonstone; simply repeat Step 4.

STEP SIX

Smaller leaf pattern

These little leaves are scattered across the top of the larger feature leaves and moonstones, They are surrounded by mixed Czech pressed alass beads of various sizes from 4 mm to 6mm and Japanese Toho seed beads 11/0. You can create a random small leaf at any time using any eight or ten cords and simply making a diamond shape of DHH seams. For example: Using cord 12 as a filler cord, tie cords 13 to 16; using the new 12 as the filler. tie cords 11 to 9. Turn the fillers inwards at a right angle and retie the cords to create the diamond; close by lying the second filler onto the first filler cord.



STEP SEVEN

Basically continue this cycle of knotting a large macramé leaf, adding a glass moonstone, then knotting the smaller leaves and beads across the top. Finish with a large macramé leaf and aiming to reposition the cord colours into the same sequence you started with 4-x turquoise, 8 x orchid, 4 x turquoise. Design tip: As you progress ground the feature section of the pattern, continually move your nëcklace on the clipboard to get a better arib for holding your necklace in place. Continually rotate the anale of the necklace to emulate the movement around your neck area to help tension the cords into a smooth semi-circle.

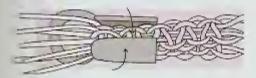
STEP EIGHT

Finishing off

Repeat Step 3 creating the final two rows of double half-hitch seams to replicate the other side, this time using cord 1 as the litter cord and lying cords 2 through to 16. Repeat Step 2 by tying 4 x half knot sinnels to match the first side, remembering to add seed beads as your progress.

STEP NINE

Lette adding ends, caps and findings, try
an acklace on for size and determine the
length requirements. Place two of the
length requirements and with a dot of glue
and damp shut; repeat three more times. Trim
and us cords and sizzle the ends with a highter.



STEP TEN

this design we create our own hook and tests using 18ga silver art wire. Cut 25cm of and thread into an end cap, at the larger and of the cap create a loop at the end of wire to hook the two finished sinnet ends and Step 9 on and close the wire loop. Pull a sinnet ends into the cap. Design note: You have the loop end of the cap.

The cap at the other end of the neckloce into the ather end cap.



STEP ELEVEN

Create your favourite style of hook and clasp using the protruding 18ga wire as shown in the diagram.



Macramé 'Leaf-Fall' kits are also available to our online members and tutors.

The ArTTable

Phone: 07 3823 3338 www.thearttable.com





4.5m x 28 gauge artistic wire — silver

1.5m x Tigertail

6 x crimps - silver

2.x large jump rings - silver

1 x parrot clasp — silver

BEADS

5gm x Matsuno seed beads 11o SR #633 — blue

5gn x Matsuno seed beads 11o SR #80 — green

5gm x Matsuno seed beads 12o RR — dear AB

6 x 4mm Swarovski bicones — light supphire

18 x 4mm Swarovski bicones — crystol AB

TOOLS

Wire cutters

Flat nose pliers

Length of finished piece: 45-50cm

You will enjoy making this beautiful necklace, designed by Crystal Park, using wire and seed beads.

Cut 1 x 30cm length of 28 gauge artistic wire – silver. Thread on 3 x blue seed beads. Bring all three beads to the middle of the wire. Thread one end of wire through two of the three seed beads, Diagram 1.

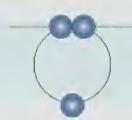


Diagram 1

illa La

Onto one end of wire, thread another three seed beads. This time take the other end of the wire through all three beads. Diagram 2.



Diagram 2

TEP LIBER

Onto one end of wire, thread four seed beads. Take the other end of the wire through all four beads.

TEN 611

Onto one end of wire, thread five seed beads. Take the other end of the wire through all five beads.

EP DVI

Onto one end of wire; thread six seed beads. Take the other end of the wire through all six beads

THE ALL

Repeal Step 5 twice more.

THE AMEL

Repeat Step 4, Step 3 and then Step 2.

STEEL STORY.

Onto one end of wire, thread two seed beads. Take the other end of the wire through both beads. This completes one blue petal. Do not trim wire.

DESCRIPTION.

Repeat Step 1 through to Step 8 another seven times to finish up with 8 x blue petals. Set aside for now.

____WANTEIAL

Cut 1 x 30cm length of 28 gauge artistic wire – silver. Thread on 3 x clear AB seed beads. Bring all three beads to the middle of the wire. Thread one end of wire through two of the three seed beads. Diagram 1.

STER INVO

Repeat technique as for blue petals with each row having the following number of beads:

Row 1 and 2 - refer to Step 1;

Row 3 - three beads:

Row 4 – four beads;

Row 5 - five beads;

Row 6 - five beads;

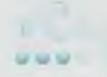
Row 7 - four beads;

Row 8 — three beads; Row 9 — two beads.

This completes one clear AB petal. Do not trim wire.

: IEF I PREE

Make another live clear AB petals.







this mecklace!

for dutuit, see sea Bunds Glorious Bend

Computition on pages. 66 and 67

CRYSTAL STANDING MER ONE

Start with one of the blue petals. Thread 1 x blue crystal bicone onto both ends of wire. Bring bead down so that it sits roughly I-I.5cm from base, fold wire above head down towards base - at the bead. Twist wires together below the crystal. Trim excess wire, Repeat this for remainder of blue petals.

Repeat this with the clear AB petals, using 4mm crystal AB bicones.

CONSTRUCTION OF HIS

Start with the blue petals and 30cm of 28 gauge wire. Line two petals up so that they sit side by side. Diagram 3. Thread wire through both, leaving a 5cm tail. Wrap this tail through existing wires to anchor. Trim. Once

the long piece of wire is through both petals. add third petal and thread wire through. Repeat with the remaining five petals.

HEP IWO '

Now go back through each of the petals, with the wire, in a running stitch. This will strengthen the whole thing,

STEP THREE

Repeat Step 1 with the six clear AB petals, Lay these petals over the blue ones and attach with a running stitch through the two layers to join them together.



MARKET

Cut 60cm length of Tigertail, Thread through the bead at the tip of the outer blue petal. Fold Tigertail in half. Add 1 x 4min crystal AB bicone and 1 x crimp. Close crimp.

Onto one end of Tigertail, thread 20 x clear AB beads. Onto the other end, thread 22 blue beads. Onto both ends, thread 1 x 4mm crystal AB bicone.

STEP THREE

Repeat Step 2 another four times, leaving the last bicone off.

STEP FOLIS

Thread 1 x crimp: Close crimp: Trim one length of Tigertail just above the crimp. Now thread the final bicone and then another crimp. Thread Tigertail back through the crimp to form a small loop. Close crimp. Attach 1 x large jump ring to the loop.

STEPFIVE

Repeat all of the above for the other side of the chain and add 1 x parrot clasp to the large jump ring.

Crystal Park 9 Cassia Street Browns Plains Qld Phone 07 3800 3825 www.crystalpark.com.au

2 x Sworovski Ring 21x2x3mm PP18 Clear Silver Plated

2 x 4mm Swarovski Diamante Sew-on SS18 Clear Silver Ploted

6 x eye pins silver plated

1 x ear heek

22 x head pins silver plated

8 x jump rings silver slated 0.7x5mm

Acm silver plated chain

BEADS

2 x Twisted Rectangle Zebra Sapphire

2 x Tiffany Chewy Mini Blue Tortoise

2 x 6mm Round Light Gold Silk

4 x 6mm Faceted Carmon Copper

4 x 3mm Faceted Bronze

2 x 6mm Swarovski Birone Caribbean Blue Opal

2 x 4mm Sworovski Bitone Pacific Opal

2 x 4mm Swarovski Cube Pacific Opal

2 x Bmm Swarovski Birone Golden Shadow

2 x 15 x 8mm Swarovski Pearl Drop Powder Almond

2 x 11.5x6mm Swarovski Pearl Drop Tahitian

TOOLS

Side cutters

Round nose pliers

Flat nose pliers

This design by Benjamin's Crafts uses Swarovski to the full.

STEP ONE

Cut two eye pins so they have about 3mm of straight wire left (not including the loop). Apply a small amount of superglue or Araldite with a toothpick to the cut eye pin. Push the pin into the Pearl drops (which have a .5 hole). Leave for at least 15 minutes before using.

STEP TWO

Using flat nose pliers open two jump rings and join them onto the Swarovski Ring, Using another jump ring hook onto the sew-on setting and onto one of the jump rings you just attached. Join another ring to the other side of the sew-on setting, also attaching 2cm of chain.

STEP THREE

Thread the 6mm faceted bead onto an eye pin. Cut off any excess wire so you have about 1 cm left to make a loop using the round nose pliers. Twist open with flat nose pliers and attach the jump ring on the Swarovski ring, and the other end to an earning hook.

STEP FOUR

The remainder of the beads all need to be threaded anto a head pin, loop turned at the top using round nose pliers.

STEP FIVE

Attach all to the drop to the chain using flat nose pliers to twist the loops open and closed tightly. Be gentle with the gloed pearls if they are still drying.

Simply repeat these steps to make the matching earring:

Kit costs \$23.30 from:

Benjamin's Crafts 686 Beauford Street, Inglewood, WA Ph: 08 9370 2132

25 Station Street, Malvern, VIC Ph: 03 9509 5171 Web: www.benjaminscrafts.com.au



these earrings!

For details see our Beatls Glorious Beatls

Competition on pages 66 and 67.

BRACELET

55cm tigertail (black)

1 x toggle clasp

2 x crimps

Beautiful Beads don't need an elaborate design; they are simply stunning in themselves. This design is by Helen Jackson from Beads Direct.

BEADS

1 string of Austin Hamilton lampwork beads

Toning glass beads or spacers

B x Bali style spacers

2-3mm beads

TOOLS

1 x bead design board (optional)

1 x bead mat (recommended)

1 x bead stopper

Flat nose or crimping pliers Cutters for tigertail

Longth of finished piece:

WIN

this set!

For details see our

Beads Glorious Beads

Competition on pages

66 and 67

There are usually 15 beads on each string of Auslin Hamilton lampwork beads. There are many lovely colour ways, letting you design a bracelet set unique to you. Toning beads can be malt or transparent. Check out the website to see the full range.

BRACELET STEP ONE

Using a bead board; arrange lampwork beads in a pleasing design. Insert toning beads or spacers and Boli spacers between the lampwork beads. Design note: It may take several arrangements until you are satisfied.

STEP TWO

Thread the tigertail through a crimp, through the loop on one side of toggle closp, back

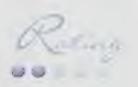
through the first crimp; making sure you have two lengths equal. Move crimp up towards toggle leaving a 2mm gap and crimp; with flat nose pliers or crimping pliers;

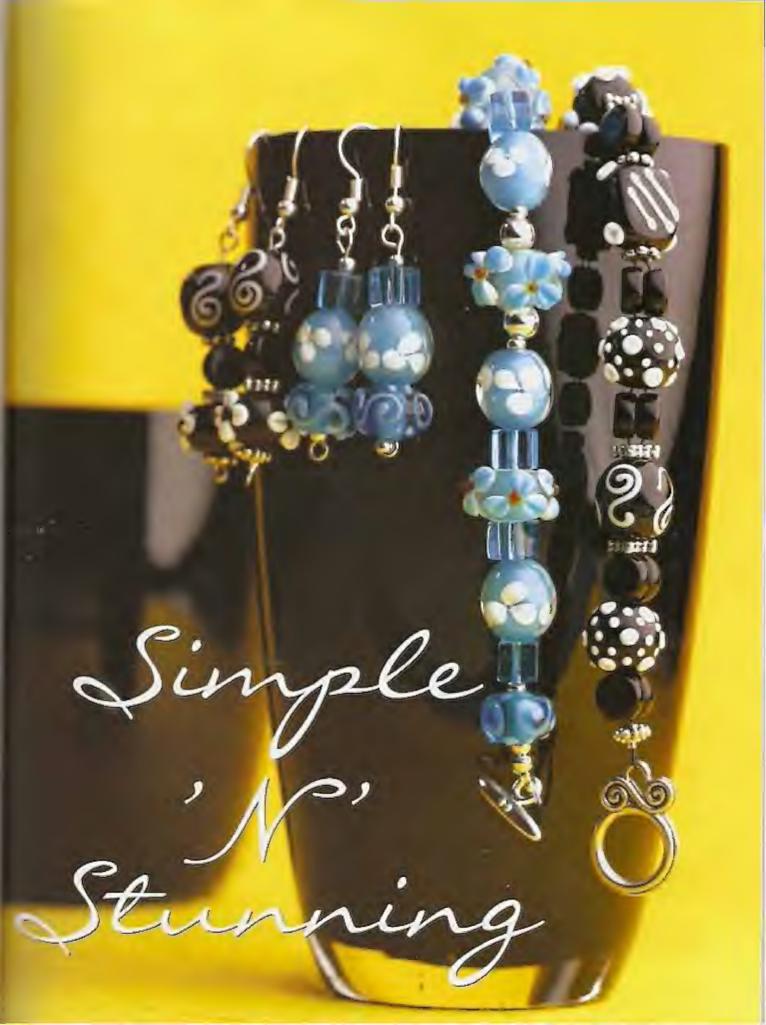
STEP THREE

Thread both ends of tigertail through a small bead then separate and put one toning glass bead on each thread. Thread both threads through Bali spacer, lampwork bead, Bali spacer, separate through toning glass beads and then back together through next Bali spacer, lampwork bead, Bali spacer; continue this pattern until bracelet reaches desired length. Approximately 17 to 18 cm.

STEP FOUR

Thread both tigertail threads through small bead, crimp, second toggle loop, crimp, and small bead. Pull threads to leave 2mm between crimp and toggle loop. Check length is correct and then crimp. Work should be firm. Cut any surplus tigertail off.







2 x silver plated ear hooks

BEADS

4 x Austin Hamilton lampwork beads left over from bracelet

2 x toning glass beads

6 x Bali style spacers

STEP ONE

Thread 1 x Bali spacer, 1 x lampwork bead, 1 x Bali spacer, 1 x toning glass bead, 1 x lampwork bead; I x:Bali spacer.

STEP TWO

Cut end to 5mm and, with flot nose pliers, bend 90 degrees away from you. With round nose pliers, gently roll end back towards you until almost a full loop.

STEP THREE

Slip the loop of an ear hook on and finish winding; close the loop.

STEP FOUR

Repeat for second earning in the same way.

Helen Jackson Beads Direct

Mobile: 0416 005 668

PO Box 2227, Wandal, Queensland 4700

www.beadsald.com

Email: helen@beadsqld.com

www.burfitt.com.au

"A stainless steel tool for every beading need"

RUNNING WITH SCISSORS - Perth WA



Bring this advert to any major graft show and present it at the stand-RUNNING WITH SCISSORS.

Receive a FREE PAIR OF PAPER SCISSORS valued at \$10.00 when you spend more than \$20 at the stand.

Customer must present the coupon to get the offer. Valid until the 30/06/07

WHOLESALE AND TRADE ENG

STOCKISTS. The Bead Tree

68 Semaphore Rd; Semaphore SA 5019 Ph 08-8449 8449; We are open Wednesday to Sunday

from 11am to 5:30pm.

Beyond Beads

Susan Edmondson 57 Hopkins Street, Moonali Tas 7009 0362787177

"melXpression"

Melinda Cox, 0403438313. Sutherland Shire www.melXpression.com.au

JJ'S Framing & Thylacine Threads

Shop 2 Bayview Market, Blackmans Bay, Tas. Phone 03-6229 1715

Joyera (VIC)

Tel No: 042 137 1436 Web: www.joyera.com.au e-mail: sales@joyera.com.au your dub or association meetings and we can show our products to your members



continue to the which crait show RUNAUNG WITH SCISSORS will be at in 2007, or capitals Murray, marray obustit com, an or phone 0407-338 990

Phone: 0407 338 99

MATERIALS LIST FOR MEMORY WIRE BRACELETS TO BE USED AS A GUIDE ONLY

MATERIALS

3 - 5 coils Memory wire brorelet size

2 head pins for dangle design

memory wire caps

BEADS

50 - 80 grams Czech or Indian glass bead mix

10 - 20 beads such as leaves. crystals, foil beads

Sams 5/0 seed beads

TOOLS memory wire cutters roundnose pliers

Jan Murphy walks us through the magic of using memory wire. In only a few minutes you can create sophisticated, casual or funky bracelets and necklace chokers.

GENERAL INFORMATION

WHAT IT IS MADE FROM

Like a spring, Memory Wire 'remembers' its shape and retains its cail form, Made from thin tempered stainless steel, which is tarnish and corrosion resistant, it is rigid and snaps back to its original form when expanded and released.

DESIGN BENEFITS

- . You do not need any findings:
- A memory wire bracelet will fit almost any. wrist size.
- It does not require clasps and ends, so is extremely easy to put on; you just expand the coil and wrap it around your wrist.
- · It is strong so, unlike thread bracelets, it will never break.

INSTRUCTIONS FOR A MEMORY WIRE MAGIC DESIGN. STEP 1

Work out approximately how many loops you'd like. As a general rule use three loops minimum; for really chunky beads; use up to live. Design Tip: Great results can be achieved using seed beads with up to 12 strands.

5TEP 2

Cut the wire, then (using your pliers) create a standard loop.

STEP 3

Thread any size or type of beads on in a random pattern until you like the design note that depending upon your wrist size, and whether you wear it down low, or up high an your arm, the position of the beads will change - so the design is constantly 'reinventing' itself,

Pull the beads tight so there's no wire showing; cut the end and form another loop.

STEPB

Get a bit more creative, by making little beaded toggles for the ends with headpins, or make headpin drops and thread them randomly onto the bracelet.

MY DESIGNS

For these summer-inspired designs, use a combination of Czech fire polished crystals, mysterious beads; Czech pressed glass, Indian loils, resin, size 5/0 seed beads, and even a few Swarovski crystal cubes. The more formal black versian uses Swarovski crystals.

Another major benefit of this casual design style is that you can use any colour coordinated bead mix, and the best result is achieved by threading your beads andomly, so these bracelets are a fantastic way to make something chic from your leftover beads.

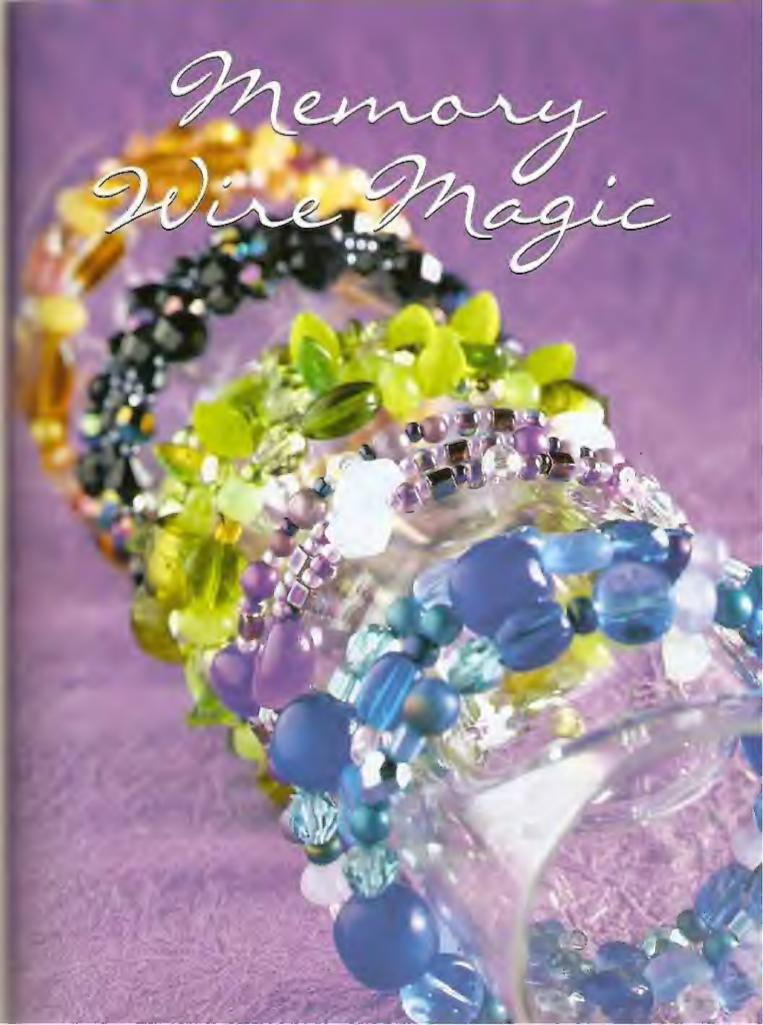
IMPORTANT TIPS FOR USING MEMORY WIRE

- 1. Memory wire is extremely hard, Do not use your normal wire cutters; even heavy duty culters, as they will be ruined. You are best to use specifically designed memory wire cutters.
- Sometimes, because of the curve of the wire. it's a light lit to get larger beads threaded. Don't worry about using force to get them. threaded - you cannot harm the wire and it will always spring back into shape.
- 3. If you don't like the loops showing, you can use memory wire caps which are applied usinà alue
- 4. Memory wire cames in a standard size and a large size. Always remember that it will expand when you till it with beads, and even though the standard size looks really small, it is the correct size to use for the majority of people.

Bead World

Warehouse: 1/7 Villers Drive Currumbia QLD 4223 Phone: 07.5534 1333 www.beadworld.com.au





40cm Thick Chain

12 x 22mm Headpins

2 x 63mm Headpins

13 x 4mm Jumprings

7 x 6mm Jumprines

4:x 14mm Jumprings

4 x 20mm Jumprings

5 x Small Earning Loops

1 x Chain End

1 x Porrot Claso

BEADS

21 x 3mm Brass balls

30 x 4mm Light-shade round facetted alass beads

30 x 4mm Dark-shade round facested alass beads

4 x small oval glass beads

4 x squared oval glass beads

2 x 6mm Dark-shade round facetted glass beads

2 x large oval glass beads

2 x 14mm round tacetted alass beads

2 x Medium edged oval glass beads

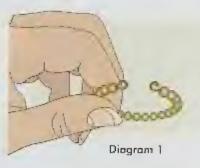
TOOLS

Chain (flat) nose pliers Round nose pliers Cutters

Designed by Bizzarr Beads, make your own anazing necklace using glass beads and brass balls.

STEP I

Begin by straightening the bent part of each earning loop. Then thread your brass balls onto the first earning loop. Cut off any excess wire, leaving 1 cm of wire remaining. Taking your round nose pliers create a loop similar to that on the other end of your e/ loop. Join these two loops together with a 4 mm Jumpring,



Hint: To open the jumpring, hold onto it near the join with your pliers.

(Flat/ chain nose pliers are usually best, but round nose pliers can also be used)

With your other set of pliers, open the jumpring by pulling one side of the ring towards you, while moving the other in the opposite direction.

Use one pair of pliers to hold the jumpring while attaching the loops of the earning loop together.

To close the jumpring, use the technique described above in the opposite way, making sure you have the sides of the jumpring meeting, so your ring is completely closed:

STEP 1

With the two darker shaded beoded loops, take one of your 14mm jumprings and attach it to the center of each beaded loop using a 4mm jumpring so that your larger jumprings sit in the middle of your beaded loops.



Diagram-2

ITPP 9

Thread each bead onto a headpin and cut off any excess wire using your cutters, leaving Icm of pin to work with. Then create a loop at the top using round nose pliers. The two large oval glass beads will need to be placed on a 63mm headpin; all other beads can be threaded anto a 22mm headpin.

Hint: Open each loop you have just created using your pliers. This will make it easier to attach the beads to the chain.

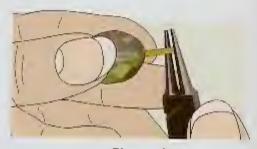


Diagram 3

TEP .

Lay the chain flat, length ways in front of you. Measure out the centre point, this is where the first beaded earning loop will be placed, which will be the loop threaded with brass balls,

To attach the beaded loop, you will need a 6 mm jumpring.

Once you have connected the centre beaded loop, work your way to the right or left, which ever you prefer).



Kits are available for \$29.95 plus postage. Beads can vary from the original but will still be perfectly suited. FINDING COLOURS Available in Gold: Silver, Rhodium, Black, Bronze & Antique. Please Specify colour of beads and findings when ordering.



Diagram 4

Now attach the beads onto the bottom side of the chain.

Start with the first chain loop in the following order:

- Leave a space
- Medium edged oval bead
- Light shaded beaded loop (using a 4mm) jumpring to attach) and a small oval bead.
- Leave a space.
- 20mm jumpring (using a 6mm jumpring to atlach).
- Leave à space.
- 14mm Facetted bead.
- Darker-shaded beaded loop (using a 4mm). jumpring to attach).
- Squared oval bead
- 20mm jumpring (using a 6mm jumpring to attach).
- Large oval bead
- Leave a space.
- 14mm jumpring (using a 4mm jumpring to attach).
- Squared oval bead
- Small oval bead
- 6mm facetted glass bead

You have now completed one side of your

Repeat this same process on the other side.

Hint: Once you have looped all your beads. lay them in order in which they attach to the chain. This will make it easier for you when it comes time to joining them onto the chain.



Diagram:5

I FF &

Using your last two omm jumprings attach a clasp and chain end on either side of the chain la complete your necklace.



Diagram 6

Bizzarr Beads Phone 03 9645 9458 www.bizzarrbeads.com.au

this methinge?

the same of the same the state of the ball Follow and on a

2.6m x 18 gauge artistic wire - silver

lm x 22 gouge ortistic wire - silver

BEADS

5 x 10mm Swarovski pearls - light blue

6 x 8mm Swarovski pearls - block

4 x Tibeton silver - Boli tube sposes beach

TOOLS

Round nose pliers

Flori nose pliers

Wire outters

Length of finished piece; 50cm-55cm

Basic elements of joining bring this necklace together. Designed by Crystal Park.

STEP ONE

Using beads, thread 4 x 8mm black pearls onto 22 gauge wire. Turn a wropped loop at one end. Please see our basic instructions on Page 120. Push bead up to wrapped lacp. and create another wrapped loop at the other end, Trim.

STEP TWO

Repeat Step 1 with another 4 x 8mm black pearls.

STEP THREE

Repeat Step 1 with 4 x 10min light tilue pearls.

STEP FOUR

Thread 1 x 8min black pearl anto 22 gauge wire. Create a wrapped loop at one end and turn a small loop at the other. Repeat with 1 x 10mm light blue pearl. Place all of these uside for now.

STEP FIVE

SHEPPARDS HOOK JOINER, Cut 1 x 5.5cm length of 18 googe wire. Turn a small loop at each end. Diagram 1 With round nose pliers lirmly up against one at these hooks, turn a large loop. Diogram 2. Repeat at other end, Diagram 3. Make five more



Diagram 1



Diagram 2



Diagram 3

STEP SIX

SPIRAL JOINER: Cut 1 x 6.5cm length of 18 gauge wire. Using round nose pliers, turn o small loop at one end. Diagram 4. Continue bending the wire around this Isop until you have about 1cm left of end. Disgram 5 firm a small loop at the end of the 1cm. Diagram 6. Bring spiral up to this loop so that you have a gap at the bottom of the spiral.



Diagram 5



Diagram 4

STEP SEVEN

LARGE JUMP RINGS. Using a length of 18 yauge wire, wrop wire around a pencil to make a cail. Make sure that each cail lines. up right alongside the one next to it. Slip the ceil off the pencil and, one at a time, cut each ring off with wire cutters. You will need ten large jump rings.

STEP EIGHT

SMALL JUMP RINGS. Using a length of 18 gauge wire, repeat Step 7 but replace the pencil with something smaller, such as the end of a crochet hook or a screwdriver that has a diameter of approximately 3.4 mat. You will need 30 small jump rings

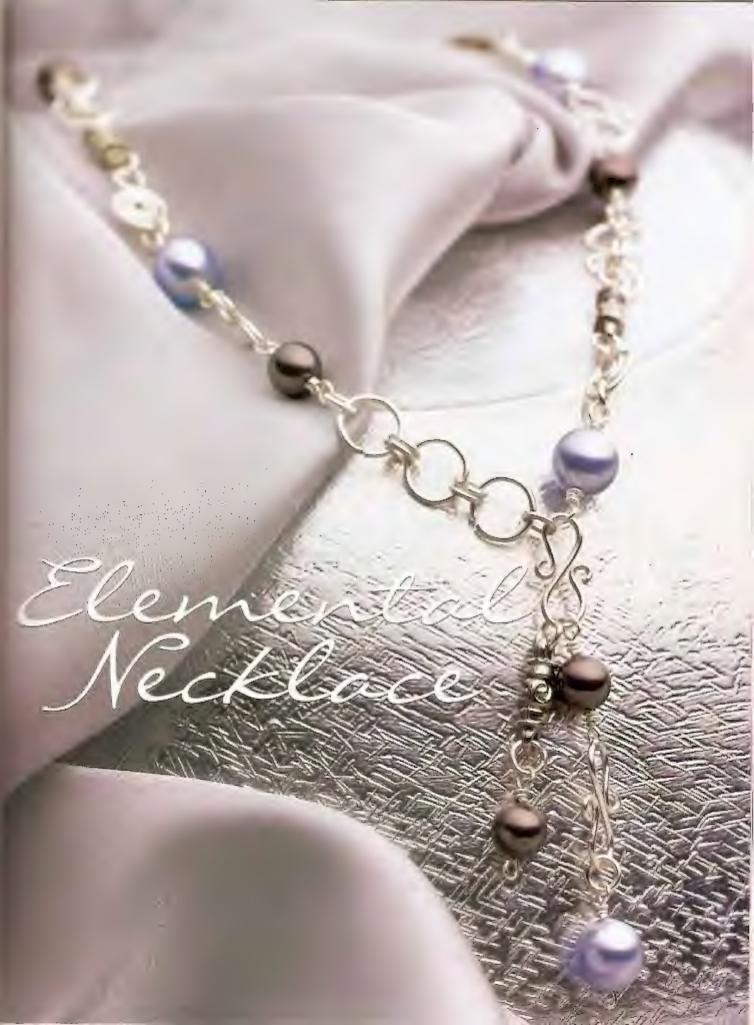
STEP MINE

CONSTRUCTION, Refer to Diagram 7 for bead and wire piece placements. Note that you may need to open the small loop in the end of the Sheppards hook joiners to attach to the next component.



Crystol Park 2 Cassia Street. Browns Plains Old Phone 07 3800 3825 www.crystalpark.com.au





BRACELET MATERIALS

60cm coloured Tigertail - pink or purple

I sterling silver jump ring I sterling silver parrot class 2 crimps

A five minute design with plenty of passion - by using coloured Tigertail and speckled glass. Design by Tara Sinclair of Fire and Ice Concepts.

BEADS

B speckled plass bonds (purple/pink)

32 mulberry seed beads

21 amethysi condelle beads

TOOLS

Round nose pliers Crimping pliers

Cutters

Langth of finished piece: As degired

EARRINGS-MATERIALS

25cm coloured Tigertail - pink or purple

2 trimps

Pair of ear hooks - sterling silver

BEADS

2 flat aval amethyst beads

4 speckled glass beads [pink/purple]

4 x 6mm round amethyst bends

20 seed beads



BRACELET STEP ONE

Cut Tigertoil into 2 x 30cm pieces. Crimp both pieces onto the jump ring with one crimp.

STEP TWO

Place one glass bead on both pieces of Tigertail, followed by three seed beads and three rondelles.

STEP THREE

On one piece of Tigertail, place two seed beads, one glass bead, two seed beads; fallowed by bringing the two pieces of Tigertail tagether with three amethyst rondelles

STEP FOUR

Follow Step 3, but alternate with the second section of Tigertail

STEP FIVE

At the end, crimp both pieces of Tigertail onto the clasp, Design tip: When Tigertail bends it cannot be straightened perfectly. Be gentle with this piece and the bracelet will flow nicely. If you need the bracelet to be a little langer, add a lew more seed beads to each end.

EARRINGS STEP ONE

Gut Tigertail into two equal pieces: Place beeds onto wire as pictured or desired.

STEP TWO

Crimp Tigertail into a crimp - and to and, so as to form a circle. Trim any excess.

STEP THREE

Open the ear book loop and place completed Tigertail section onto it Close loop:

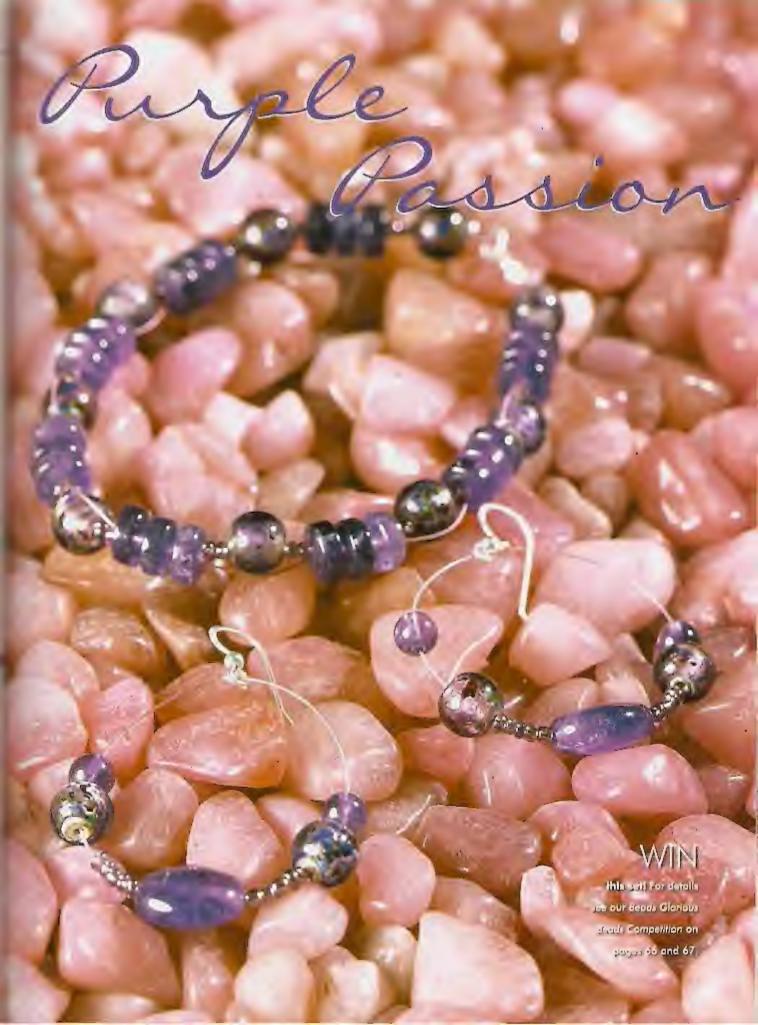
STEP FOUR

Repeal for second earning.

Kits available, \$20.00 per set (bracelet and earrings) - includes postage within Australia.

Fire and Ice Concepts www.fireandiceconcepts.com.au





85cm Tigertail

2 x érimps

2 x headpins

2 x jump rings

Toggle clasp

BEADS

21 x black facet cut pugget style

22 x 6mm Czech glass

44 seed beads pearl white or small pearls to suit

48 x 2,5mm silver beads

44 x Tibeton spacers

TOOLS

Wire cutters for head pins Nail clippers for tigertail Round nose pliers

Length of linished piece: 50-55cm or as desired. The uneven facets of these nuggets add dimension and a simple elegance in a most easy to make necklace design by Rose Pogson.

STEP ONF

Cut approximately 85cm Tigertail or 10-15cm more than desired finished length.

STEP TWO

Attach one end of toggle clasp to Tigertail by first threading on a crimp then toggle and then threading Tigartail back through crimp and squashing it limity. Design note: This does not have to use a fot of Tigertail. Trim excess Tigertail close to crimp or, it possible; thread beads over it.

STEP THREE

Lay out beads in pattern of: 1 x silver ball, 1 x seed bead, 1 x 6mm Czech glass, 1 x seed bead, 1 x silver ball, 1 x Tibetan spacer, 1 x black nugget bead, 1 x Tibetan spacer; continue threading pattern to end of Tigertail.

STEP FOUR

When threading design is complete, check length desired; adjust it desired. Thread on crimp and then remaining taggle and Pass Tigertail back through crimp and, if possible, through some beads. Pull gently but firmly, ensuring Tigertail does not kink and that there are no gaps along beading design. Squash crimp limity. Design note By using not clippers It is now to get in close to frim excess Tigertail

JEP FIVE

Make two dangles by threading beads on to a headpin. Leave I cm pin above beads and create loop with round nose pliers.

STUL

Open jump ring, thread on dangle and close over circle end of toggle; Use as many or few dangles as desired.

Rosies Beods Phone: 02 6842 1927 rosaliep@fastmail.fm



this necklace!

För detailsisee our

Bends Glorious Beads

Competition on pages

66 and 67.



118cm x Imm wire

50 x leother damps -5x5mm open sided

4 x 5 hole spacer bors

22.5cm x 4mm natural braided leather bolo cord

65cm x 4mm brown broided leather bolo cord

TOOLS

Side cutters

Round nose pliers

Chain nose pliers

Length of finished piece: 20-22cm

Make a power statement with this leather cuff by Bead Street

STEP ONE

Cut 5 x 23.5cm lengths of 1mm wire

STEP TWO

Thread on one spacer bar onto all pieces of wire, placing it 9.5cm from end.

STEP THREE

Cut 5×4.5 cm lengths of the natural leather.

STEP FOUR

Place a leather clamp on either end of one piece of the leather but don't crimp closed - it's just to stop the ends from fraying.

STEP FIVE

Thread that piece of leather onto the autermost length of wire.

STEP SIX

Position it so that it is next to the spacer bar, which should be sitting 9.5cm from the and of the wire.

STEP SEVEN

Once in position, clamp the leather clamps closed.



STEP EIGHT

Repect steps 4-7 with the other four langths of natural leather

STEP MINE

Thread next sooner har

STEP TEN

Cut 10.x 2.5cm and 10 x 3.5cm lengths of brown leather.

STEP ELEVEN

Using the 2.5cm lengths repeat the process as Steps 4-7 for five pieces; place another spacer bar on. Repeat this with the remaining 5 x 2.5cm pieces for the opposite side of the natural leather section

STEP TWELVE

Now repeat this process with the 3.5cm lengths, placing one section of live on each side of the cult

JEP THIRTEEN

Once all sections have been crimped into position, trim the ends of the wire so that there is 7-8mm remaining over the edge of the leather.

STEP FOURTEEN

Using the round nose pliers, form a loop with the 7-8mm of wire on each of the 10 wires

STEP FIFTEEN

Bend the cuit to suit your wrist shape.

Bead Street

www.beadstreet.com.au info@beadstreet.com.au

Phillip: 61-63 Dundas Court, ACT 2606

Phone 02 6282 9441

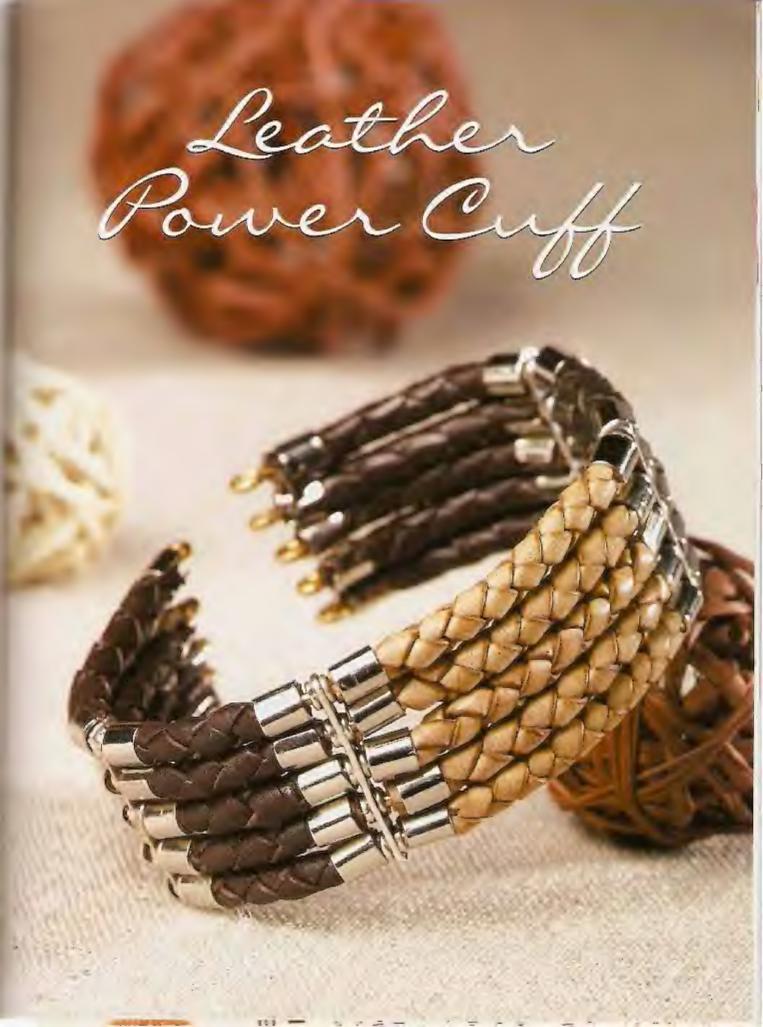
Belconnen: 10 Wolder Street, ACT 2617

Phone 02 6251 0950

Fyshwick: 8/196-198 Gladstone Street,

ACT 2609

Phone 02 6280 5566



MATERIALS Craft line 10th (approximately 60cm) 2 x aval jump rings I pair and closing calones 1 dasa

BEADS

20 s 6mm Swarovski bisana thop crystal beads

für Smm Swarovski bicone great breds

Delicos (approximately 15g)

TOOLS Flot nose pliers Smison

Length of finished piece 17cm

this brocelet

For details and our Repds Glorious Beads Competition on pages 66 and 67.



Introduce yourself to thread work with this easy cross thread technique, using Swarovski crystals. The result is not only fun but beautiful. Designed by Helen Everett.

DESIGNER'S NOTE

To adjust length, increase or decrease the number of beads added in Step 7.

STEP ONE

Cut the craft line in half. Hald the two ends together with sticky tape or Blu-Tack, approximately 15cm from the ends.

STEP TWO

Thread on one 5mm bicone onto one strand and sew through the bead with the other strand in the apposite direction so that the croll line crosses. through the bead.



Diagram 1

STEP THREE

Thread six delicas onto each strand.

STEP FOUR

Thread on one omm bicone drop anto one strand and sew through the bead with the other strand in the opposite direction so that the craft line crosses through the bead.

STEP FIVE

Thread one 6min bicone drop onto each strand, then repent Step 4. Keep the tension tight so that the two central bicone drop beads are pointing upword and the other two pointing autword.

STEP SIX

Repeat Step 3, then Step 2, Step 3, Step 4 and Step 5 until you have live clusters of bicone drops.

STEP SEVEN

Repeat Step 3 and then Step 2. Repeat Step 7 twice more, but thread on

only live delices on each strand between each bicone.

STEP EIGHT

Repeat Step 3. Hold both strands together and thread on one delico, and an end closing calotte. Thread a delico onto one strand and lie a knot around the delica, so that the delica sits in the calatte cup. Knot 2-3 times, dab knot with noil polish, trim the crost line and close the calatte using flat nose pliers. Use pliers to curl over the end of the calatte into a loop. Open a jump ring, attach one half of the class to the calotte and close the jump ring.

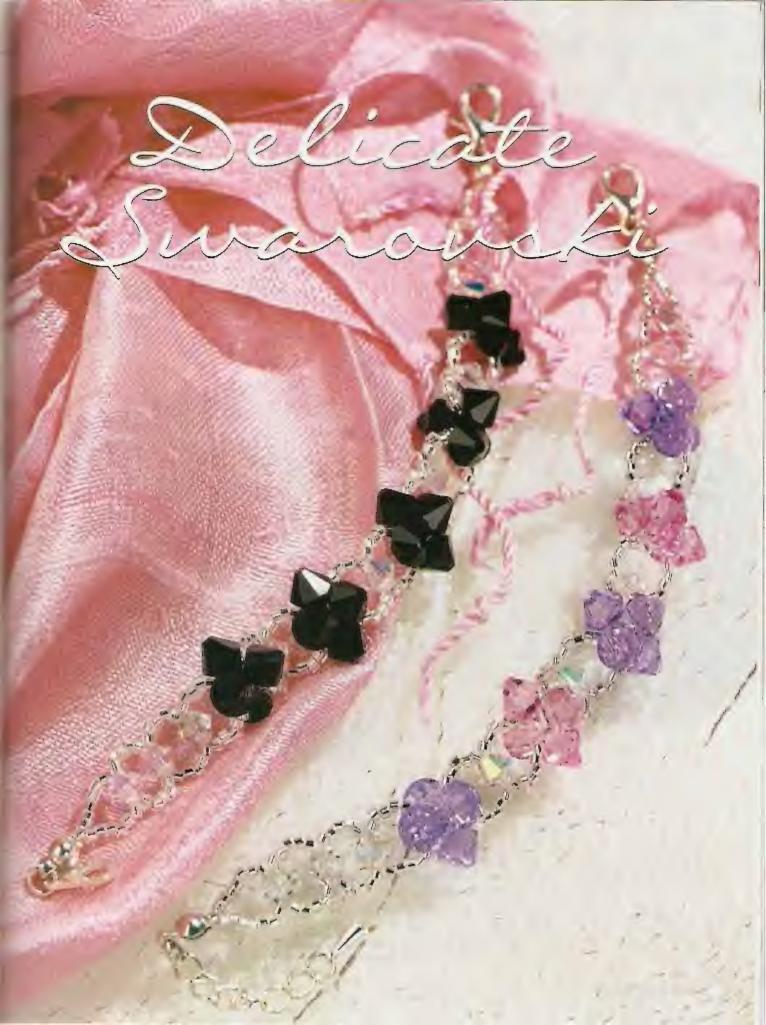
STEP NINE

Kemove the tope from the start ends and repeat to finish the bracelet.

Kits available, \$34.00.

Helen Everett Phone 08 9294 2639 Web: www.aurorabeads.com.au Email: hevereti@tpg.com.au





Chilly Beads

As the weather turns back into the familiar icy chill of autumn and winter, we are sometimes forced to layer on more clothes than we'd like to, so it's only fair to keep your accessories as visible as they deserve to be. Sarah Ezzy-Dickson uncovers some beading trends to inspire you to warm up your fingers and get to work.



Mixed textile jewellery is a kinetic approach to wearing art.

THE COOLER WEATHER generally brings darker calours – block, brown and navy – however there are variations on your typical winter theme that are worth giving consideration to, such as bold red, peacock blue, fem green and antique sage. Semi-precious stones are popular, and the colder seasons aren't any exception. Camelian will add a dash of bright colour, from red to orange, while turquaise looks stunning against a black autilit when teamed with either gold or silver. Emerald and jade will satisfy any lust for

green, and either Lapis Lazuli as sadolite will for the bill for the perfect winter blues that won't make you frown. Large semi-precious nuggets used individually can make outstanding feature beads, or smaller nuggets linked tagether with thin coiled wire looks quite dainty. The megularly shaped semi-precious nuggets give an earthy feel to a piece of jewellery, while linely faceted ones tend to look more feminine and relined.

While resin jewellery has been popular for a few years now, with thanks to the likes of

here are brilliant types of wool and illable on the market, and some

Dinosour Designs, it is enjoying resurgence in the spotlight with many jewellery designers creating their own style of resin jewellery. Chunky pendants made up of layers of bold opaque colours glazed with glitter, shaped into ice cream cones and flowers are being seen around the necks of young and old. Resin jewellery isn't limited to designers with studios and specialised equipment at their disposal ... ice-cube trays make excellent moulds for resin pendants (just ensure the tray isn't liable to melt when you pour the resin into it). Experiment with different sized round take-away containers placed inside each other, with resin poured in the well left between the containers for bangles of varying width and height. With a bit of sanding, the edges will be smooth enough to wear.

Big, chunky brass or pewter pendants in antique brass, gold ar silver an long chains look really effective when worn under a scart, and smaller charms and stampings are also proving to be very papular in accessories. Fans, dragonilies, leaves and large groups of circles look great in gold or silver, and litigree bead caps and beads are also beautiful additions to clusters of charms an a necklace; an earnings; or as features on their own.

Vintage themed pieces were becoming popular towards the end of last year, but with winter around the corner vintage will be at its best. Strands of pearls tied with black satin or silk ribbon are classic pieces that will add glamour to any old jumper. Cameros atlached to metal cabachan stations, then used as features for earnings or necklaces, can be made to really stand out by combining with crystal drops and ribbon. Lace and ribbon can also be incorporated into jewellery – try weaving it through the links in some chain; use leather ends to turn pieces into chokers; or turn some of your lace offcuts into textile earnings (to keep the lace still, dip it in liquid starch and then iron).

Mixed textile jewellery is a kinetic approach to wearing an; it moves with the breeze and the movement of your body and it is interesting to touch. There are brilliant types of wool and thread available on the market, and some are specially targeted at being used as scrap-booking decorations, but who's to say that's where it ends? Plaining several strands of 'furry' thread tagether, with beads scattered along the strands, makes a simple, eye-catching single strand necklace. Shorter strands of thread or wool secured into folding leather ends and hung from earning hooks would make great matching earnings. Winding several different textured threads, wools or leather around a wooden bongle base can give a very 'natural' feeling to an outfit, which could then be taken further with a long strand of wood and crocheted beads.

Continuing with the textile jewellery theme, feathers are also great accessories - worn as charms in necklaces, as earrings or in hair accessories, they add a delicate touch to a thick coat or jacket. To keep your feathers in good condition when you're not wearing them, put them into zip-lock bags - this will also keep mischievous kitties out of the equation! To add a bit of glam to the feathers, a little bit of glitter hairspray will add the sparkle, and it will also help to keep the feathers stiff.

Scarves can sametimes get a little boring, but they do come in handy when the wind gets icy. If you're a knitter, when knitting a scart try adding a bood every stirch or so. If you're not a knitter, stirching heads onto a pre-made scart is fairly easy ... however you do it, the effect is the same - your own unique scart! Other ways to add pizzazz to your woollen neckwear are to add beaded tassels to the ends, or to make a pretty beaded brooch to keep a scart or poncho in place.

Diamantes add sparkle to everything you wear, and many of the big designers have embraced diamantes to the extreme, creating crystal encrusted broaches and earrings that could light your way in the dark. Less is more a lot of the time though, and just a few diamante randels added in between round Czech glass beads can be just as stunning.

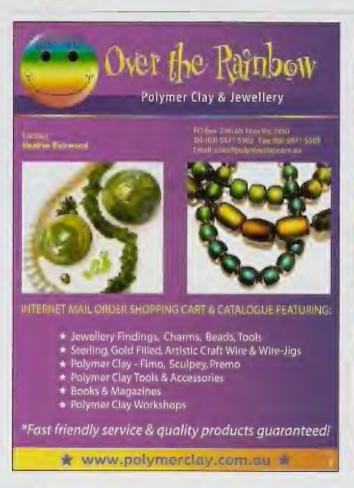
Chunky pendants made up of layers of bold opaque colours alazed with gliffer, shaped into ice cream cones and flowers are being seen around the necks of young and old.

Finding special focal beads is always exciting. and this winter is perfect to showcase your beauties, even just the bead strong on an interesting chain can be very effective. Clusters of beads and charms have been growing in popularity for months and these styles of earrings and necklaces are also good ways to show off a matching sat of special beads. Buttons are often quite pretty, and readily available in sewing and haberdashery shops. They can be salvaged from deteriorating clothing and lound in antique and brica-braic stores. Some can have faux pearls and diamantes set in them, while others are in the shapes of cute onimals. However, they come, there's no excuse to leave them out of your accessories! Necklaces. made up ol brightly coloured buttons on top of different coloured

buttons look striking against black and other neutral shades, and when linked with jump rings through the thread holes, make an altogether different look entirely. Buttons that have the thread loop at the back can be used in wire working, and turned into hair accessories, broaches or brucelets. They can even be used as they were intended; as buttons! Instead of using a standard clasp for a necklace or bracelet culf, try making a button loop out of tiger tail and seed beads and adding a betton instead.

In the same vein, buckles make great accessories too. Used traditionally, you can recorporate them into beaded bults. Alternatively, use them as focal points in necklaces to hang other bits and pieces from, ar several small buckles linked together to form a chain. They can also be used as a base to begin wire working from, to create an interesting frame to be used in jewellery or as decoration around the home.

Whatever you choose to make your beautiful beaded masterpieces with, make sure that they're on show during the colder seasons, as a little bit of jewellery can brighten anyone's day!





Wire Workshop

CREATING JEWELLERY USING WIRE HAS BEEN DOCUMENTED BACK THROUGH THE CENTURIES. TODAY THERE IS AN INCREASING NUMBER OF VARIOUS TYPES OF WIRE THAT CAN BE USED TO CREATE JEWELLERY.

Selecting the right wire for a project will make the difference between it luming out looking great or having problems trying to obtain a good linish.

Two things to remember when selecting wire:

- 1. Pick the right gauge.
- The smaller the gauge number, the thicker the wire plus the harder it will be to work with. These gauges will support higher stress levels.

The higher the gauge number, the thinner the wire. The gauge of wire will also have an affect on the type of wrapping techniques used, which in turn affects the overall design.

 The choice of wire used - should it be solid and plated wire, gold, copper, or base metal? Each of these types; varies in malleability. Softer wires bend easily, yet may lack strength under stress.

TOOLS

Wire Cutters — If using heavy thick wires, use heavy-duty cutters and for finer wires use regular jewellery wire cutters. Chain Nose Pliers — Holding wire.

Round Nose Pliers – Making coils, bending into shapes Nylon Jaw Pliers – These pliers have a nylon jaw, which won't mark wire when used. Use for straightening kinks or holding wires when wrapping.

Optional Items

Different sizes of knitting needles/wooden dowels are all excellent for use in making jump rings, creating coils etc. Film conisters are great for creating shapes.

SAFETY WHEN WORKING WITH WIRE -

As a precaution to prevent eye injuries, the use of Safety Glösses is HIGHLY RECOMMENDED.

1. Use safety glasses for:

- Culting wires; and
- Coiling/wrapping long strands of wire.
- Always cut wires with the flat side of wire cutters facing up, with the piece being cut facing down away from the body.
- 3. Use a nail file or metal file to smooth off sharp points from wire to prevent it sticking into things.

WIRE CONVERSION

In a number of countries the Gauge System is often used, while here in Australia we use the Metric System. This can often lead to confusion in trying to convert gauges to millimetres. There are two systems of Standards recognised internationally with regard to wire sizes:

MAKING A WIRE WRAPPED EYE & 'S' HOOK CLASP



Wire Wiapped:Eye



3' Hook

WIRE WRAPPED EYE

Use 20 gauge (0.32mm) wire.

- 1. Cut one length of wire 4cm long.
- 2. Bend approximately .5cm from one end and bend to create an eye at this end.

WHAT WIRE FOR WHAT PROJECT

GAUGE	WIRE THICKNESS	BASIC DESCRIPTION GUIDE OF USES	
14 10 16	Very thick and heavy, often requiring heavy-duty tools to shape the wire.	Unsupported shapes, lampshades forms, neck wires and brocelet bases. Styles requiring a salid framework.	
18	Medium thick, can hand shape; yet also requires tools (regular) to assist.	Making clasps. Wire wrap larger beads with larger holes. Chain making. Home deca – candle sticks, wine bottles etc.	
20	Medium wire. Use regular tools.	Good general purpose wire. Make head pins, ear wires, wire wrapping. Wig Jig work:	
22	Medium Thin wire, Use regular tools.	If 20g is too thick then this gauge is ideal. Good for wrapping with Austrian Crystals or semi precious gents. Often preferred for ear wires.	
24	Thin wire. Use regular tools.	Wire wrapping of smaller crystals, pearls, semi precious gems to chain. Wire wrap Gem Trees: Viking knitting.	
26	Very Thin. Finer tip tools, including nylon jaw pliers:	Wire wrapping for hor combs, liaros, coiling over 20-22g wires. Free form work.	
28 to 30	Very Very Thin. Finer tip tools, including nylon jaw pliers.	Perfect for weaving, free form wire wrapping using small beads. Use for some types of crocheting, knitting, Viking knitting.	
32 to 34	Very Very Thin. Finer tip tools, including nylon jaw pliers.	More suited for crocheting and knitting yet can be included in combination with other wires of more structure.	

- 4. Make a bend at right angles 5cm below the eye.
- 5. Make another eye at this bend.
- Now wrap the wire around the gap between the two ayes.







Wire Wrapped Eye is now complete.

'S' HOOK CLASP

Use 20 gauge (0.32mm) wire.

- 1. Cut one length of wire 4cm long.
- 2. Mark the centre of the wire.
- 3. Halfway from the centre, using the thickest part of the round nose pliers, bend the wire over the pliers to make a U-shaped bend.
- Create another U-shaped bond at the other end of the wire facing the opposite direction.
- Irim the ands of each U-shape so that they align with the center markings;
- 6. At the tips of each U-shape, turn the wire back onto itself 0.2mm (tile off any sharp edges).
- 7. Gently position each and towards the centre marking so you have created an '5' shape. Don't forget to remove any markings on the wire. Now completed.

MAKING COILS

Decide on what you want to do with the coils. This is up to the imagination.

- · Decoration to add to a chain;
- · Use os spaces in a multi-strand necklace;
- Make jump rings.

Adding 'colls' sections to a chain for added effect, along with drops.

- 1. Note: Drops are completed last after you have added the coils, hence creating sections on the chain of drops/ coils/drops.
- 2. Work out the diameter of the chain (3mm) then add 2mm so that the coils will slide up and down on the chain. Total diameter required to make is 5mm.
- Use a knitting needle of the coil diameter required.5mm knitting needle.
- 4. Now decide on the gauge of wire (22 gauge/.025mm).
- 5. Decide length of calling required for adding to the chain (1-3cm sections).
- 6. Work in metre lengths of wire to create the coiling (less likely to end up being kinked and easier to handle). Or you can choose to wrap straight from the roll of wire until you have reached the desired length required.
- 7. Take one and of the wire, place it on the needle and hold in place with fingers. Use the other hand to begin

BROWN & SHARPE					
GAUGE	INCHES	AMULIMETRES			
14	.064	1.62			
16	.050	1.27			
18	.040	1,01			
20	.032	.81			
22	025	63			
24	.020	.50			
26	.015.	,38			
28	.012	:30			
30	:01	.25			
35	_0079	.19			
34	.006	.15			

 a a a	
10 May 10	We first Arising & Pich

wropping around the knitting needle with the length of wire. Do 6-8 wraps, then push these wraps up close against where you began. Note: This will give you a uniform coil of wraps. Note: Keeping a medium tension on the wire will also give uniformity of coils.

- B. Continue to wrop until you have the desired length.
- 9. Slide the wrapped coils slowly off the needle to the

STANDARD WIRE				
GAUGE	INO 155	MILLIMETERS		
14	080	2.03		
16	.064	1.63		
18	.048	1.22		
20	.036	.91		
22	.028	.71		
24	.022	.56		
26	.018	.46		
28	.015	.38		
30	.D124	.31		
35	.0108	.27		
34	.0092	.23		

desired lengths and cut with wire cutters. Don't forget to file any sharp edges.

- 10. Now you add the coil sections to your chain, by sliding them on.
- 11. Make drops onto the chain in sections dividing your added coils.
- 12. Completed.





TOOLS FOR ALL PROJECTS

Round nose pliers

Flat nose pliers/trimpers Cutters

1. PEARL NECKLACE MATERIALS

55cm Beadalon .018, 49 strand, sterling silver plated

2 x sterling silver twisted trimp 2x3mm

1 sterling silver parrot dosp 9mm

1 sterling silver jump ting (closed) 6mm

BEADS

4 x 4mm mouve Swerovski pearls (5810)

8 x 4mm white Swarovski penris (5810)

4 x 9x8mm mauve Swarovski asymmetrical pearls (5826)

2. PEARL EARRINGS MATERIALS

2 x sterling silver our wires

2 x 1 inch 24 gauge headpirs

BEADS

4 x Swarovski 4mm round white pearl (5810)

Z x Swarovski 9x6mm asymmetrical mauve pearl {5826}

Our 10 for \$10 series comes to us from Beachi Beads and has something for everyone.

1. ASYMMETRICAL PEARL NECKLACE STEP ONE

Thread your crystal pearls onto the centre of the Beadalan wire, in the following order: 5810 4mm white, 5810 4mm mauve, 5810 4mm white, 5826 9x8mm mauve. Continue adding the pearls in the same order, completing with the last 5810 4mm white pearl.

STEP TWO

Hold both ends of the wire and bring them together. This will form a loop with the pearls in the centre of the wire. With the two ends together, thread the remaining 5826 mauve 9x8mm pearl as shown on the left. Ensure that both ends of the wire are threaded through

the pearl's hole. Once the final pearl is threaded, simply thread it all the way to the other pearls and complete the loop.

STEP THREE

Thread one of the twisted crimps onto the end of the wire along with the parrat clasp, thread the wire back through the crimp and squash down with flat nose pliers. Repeat this step to add the jump ring.

Design hints: Due to the thickness of the wire the top asymmetrical pearl should stay in place; however a dab of clear nail palish or glue can be added for extra security

Kil price: \$9.95.

2. ASYMMETRICAL PEARL EARRINGS STEP ONE

Thread your pearls onto the headpin in the following order: 1 x 4mm pearl, 1 x asymmetrical pearl, 1 x 4mm pearl.

STEP TWO

Bend your headpin to a 45 degree angle using your flat nose pliers.

STEP THREE

Using your round nose pliers, bend the headpin back to form a loop.

STEP FOUR

Attach the headpin to the ear wire loop.

Kit price: \$9.95.









3. PASSIONS OF TANZANITE NECKLACE MATERIALS

50cm Beadalon silver plated

2 x storling silver twisted crimps 2x3mm

1 x sterling silver parrol 9mm

BEADS

1 x 14mm Tenzanite AB Swarovski hearts (6202)

4 x 4mm Bicone Tanzanite AB (5301)

2 x 2.5mm sterling silver round bends

4 x 3mm sterling silver round bends

4. PASSIONS OF TANZANITE EARRINGS MATERIALS

2 x 7cm cuts of Beadnlon sterling silver plated .013, 49 strand

2 x sterling silver crimp ends

2 x sterling silver ear wires

BEADS

2 x 14mm Tanzanite AB Swaravski hearts (6202)

4 x 4mm Bicone Tanzanite AB (5301)

6 x 2.5mm sterling silver round beads

3. PASSIONS OF TANZANITE NECKLACE STEP ONE

Bend your wire in half and thread both ends through the heart and then through the wire loop. Pull on the ends to tighten.

STEP TWO

Thread your beads on both sides in the following order: 1 x 2.5mm silver bead, 1 x

4mm bicone, Ix 3mm silver bead, 1 x 4mm bicone, linishing with a 3mm silver bead.

STEP THREE

Thread one of the livisted crimps anto the and of the wire along with the parrot clasp, thread the wire back through the crimp and squash down with flat nose pliers. Repeat this step to add the jump ring. Design hints: All beads should sit in place when being worn; however if you want to eliminate the movement of your beads a dob of glue such as GS Hypo cement on the final 3mm beads will do the trick.

Kit price: \$9.95.

4. PASSIONS OF TANZANITE EARRINGS STEP ONE

Thread the first heart onto one of the pieces of Beadalon, into the middle of the wire. Fold the piece of wire over into equal lengths and thread one seamless bead through both ends of the wire. This bead should be placed so that there is more than 2cm left at the end apposite to the heart and so that the boad fits snugly onto the wire.

STEP TWO

Thread the following beads, in order: 5301 4mm Tanzanite AB, 2.5mm round, 4mm Tanzanite AB, lostly another 2.5mm round. STEP THREE

Place the crimp end over the ends of the wire; before crimping down cut of any excess wire



overhang conting out of the top of the crimp and (it is easier to cut off before crimping down) and crimp down using the flat nose pliers.

STEP FOUR

Open up the end ring on the ear wire and thread on the crimp end before closing. Repeat steps.

Kit price: \$9.95.

5. MUM BOOKMARK WITH CHARMS MATERIALS

1 x squiggle bookmark 6 inch (nickel)

BEADS

3 x diamonio letters charms M-U-M

1 x enomel chains

5. MUM BOOKMARK WITH INTERCHANGEABLE CHARM STEP ONE

Slightly open up the top jump ring attached to the M chann and attach to the jump ring on the bookmark; continue doing this for the following two latters.

STEP TWO

Clip on the enamel charm to the bottom jump ring. The enamel charm can be taken off and changed at any time to create a different look.

Kit price: \$9.95.



6. DRAGONFLY DREAMS BROOCH MATERIALS

Lx dragonfly broach

Tigertail cut into the following: 2 x 2cm; 2 x 2.5cm, 2 x 3cm

6 x .053mm sterling silver **crimps**

BEADS

12:x-Swarovski 4mm bicones (5301) - 2 x lirst colour, 4 a second colour; 6 x third tolour

DRAGONELY DREAMS BROOCH STEP ONE

Thread your 2cm Tigertail through the first hold on the dragonly wing so that you can bend it in half with ends equal; once in half. thread the first bead onto both ends, add the crimp and squash down with flat nose pliers. Cut off any excess wire.

STEP TWO

Repeat Step 1, this time adding the 2.5cm Tigertail and two beads. Repeat again adding the 3cm Tigertail and three beads. Repeat steps for second wing to complete.

Kit price: \$9.95.





7. BREAST CANCER AWARENESS EARRINGS (PINK RIBBONI MATERIALS

2 x sterling silver our wire

2 x storling silver evenin 1 inch 24 gauge

6 x sterling silver headpins 1 inch 24 gauge

BEADS

2 x pink ribbon lampwork

2 x Swarovski ómm bicone Rose Alabaster (5301)

4 x Swarovski 4mm bicone Rose (5301)

4 x sterling silver 3.3mm roundelle

7. BREAST CANCER AWARENESS EARRINGS (PINK RIBBON) STEP ONE

Thread onto your eyepin: 1 x 3.3mm roundelle, 1 x pink ribbon bearl, 1 x 3.3mm roundelle.

STEP TWO

Bend your headpin to a 45 degree angle using your flat nose pliers. Using your round nose pliers, bend the headpin back to form a loop; cutting off any excess wire:

STEP THREE

Thread onto a headpin 1 x 4mm bicone: repeat Step 2 to make a loop.

STEP FOUR

Thread onto headpin 1 x 6mm bicone; repeat Step 2 and then repeat these Steps (4 and 2) again.

STEP FIVE

Attach the eyepin (with the pink ribbon bead) onto your corwire loop, then attach in the

following order the three beaded headpins: 6mm Rose, 4mm Rose Alabaster, 6mm Rose. Repeat the steps to make the second earring.

Kit price: \$9.95.



8. DRAGONFLY DAYZ TOE RINGS (SET OF THREE) MATERIALS

(To make one toe ring)

16cm transparent beading elastic

BEADS

4 x 4mm Swarovski bicones (5301)

1 x sterling silver dragonfly

18 x 11/0 Matsuno seed beads (quantity may vary depending on toe size)



8. DRAGONFLY DAYZ TOE RINGS (SET OF THREE) STEP ONE

Thread on your beads in the following order: 1 x seed bead, 1 x Swarovski bicone, 1 x seed bead, 1 x Swarovski bicone, 14 x seed beads (the amount of seed beads that you add will determine the size of the ring, so use this as a guide only), 1 x Swarovski, 1 x seed bead, 1 x Swarovski, 1 x seed bead.

STEP TWO

Thread the ends of the elastic through the wings of the dragonfly and push it down past one side so that you can hold onto both sides.

STEP THREE

Pulling tight, secure the ring by doing a double square (reef) knot - right over left, left over right and repeat. Check that this is secure by giving it a sharp tug (it should not loosen or come undone if done correctly).

STEP POUR

Cut off any excess elastic and tuck the knot back up into the body of the dragonfly so that it cannot be seen.

Design tip: A dab of glue such as GS Hypo cement will add extra security to your knots.

Kit price: \$9.95 (includes materials to make three rings).

BEAD CHALLENGE 2007



The Bead Society of Victoria once again puts out the challenge to all beaders to enter this years Bead Challenge, Entry \$25. Frist Prize \$500.

Our Challenge has every entrant starting with the same beads, this years beads are pictured here, and all these beads must be used.

They can be sewn, wired, loomed, threaded any method is accepted except glueing. You may add as many extra beads as you like and create what ever you like.

The judging of the Challenge is by the public vote, all entries are exhibited during our annual Bead Symposium and Fair which this year will be held from November 16th to 18th. at the Kinsgton Town Hall, Moorabbin.

View all 2006 Bead Challenge entries on our web site and see the variety of creativity and talent that can come from the same starting point.

Contact us for an entry form by:

Web: www.beadsociety.com.au Email: info@beadsociety.com.au

Write: P.O. Box 382, Abbotsford, Victoria 3067



9. FLOWER FIESTA WINE **GLASS HOOPS** MATERIALS 6 x wine glass hoops

BEADS 12 x 4mm Swarovski

bicones (5301)

6 x 6mm Swarovski flower (5744), one each of the following colours: Aquamarine, Fuchsia, Jonquil, Light Rose, Light Siam, Violet

9. FLOWER FIESTA WINE GLASS HOOPS STEP ONE

Thread on your beads in the following order: 1 x bicone, 1 x flower bead, 1 x bicone. Do this to all six hoops.

STEP TWO

Using your flat nose pliers, bend the end of the hoop so that it will clip and unclip for attachment to your wine glass.

Design tip: If you do not want your crystals to slide around on the hoop you can apply a small amount of glue such as GS Hypo cement (not included in kit) to both bicones.

Kit price: \$9.95.



10. PINK 'BLING BLING' MOBILE PHONE MATERIALS

1 x mobile phone strop

Tigertail - cut into four various sized lengths (between 4-6cm)

8 x .053mm sterling silver crimps

1 x sterling silver crimp end

BEADS

4 x Swarovski 6mm Rose

4 x Swarovski 4mm bicone Fuchsia AB (5301)

these items!

For details see our

Beads Glorious Beads

Competition on pages

66 and 67.

10. PINK 'BLING BLING' MOBILE PHONE STEP ONE

Attach the crimp end to the mobile phone strap by opening the ring on the strap and then closing once the crimp end is attached.

STEP TWO

Place each piece of Tigertail on a flat surface so that they are in an equal line.

STEP THREE

Crimp each of the Tigertail strands in the same place, then add on the 6mm beads; crimp all again following this step and then add the 4mm beads.

STEP FOLIR

Pick up each strand and place it into the tube of the crimp end ensuring that each strand is inside the crimp tube but not sticking up out of the tube. Once you are happy that all strands are sitting inside the tube, crimp down the tube.

Kit price: \$9.95.

Beachi Beads Shop 2/120 Wagonga Street Narooma NSW Ph: (02) 4476 4883

Web: www. beachibeads.com.au Email: sales@beachibeads.com



Looking for a particular bead or beading product? Like to learn more about your favourite store? Look no further — Bead Search has you covered.

THE BEAD STUDIO

In three simple words - We love beading.

Over the last five years our passion has taken us many miles searching for the right materials for our projects.

We recognised that within the Casey area, an outer south-eastern suburb of Melbourne, there was a gap in the market – so we created The Bead Studio to enable fellow bead enthusiasts to indulge their passion close to home.

Sourced both locally and internationally, The Bead Studio has more than 3,000 products and is expanding every week. We specialise in all types of glass beads, acrylics, resins, semi precious stones, pendants, feature pieces,



Swarovski crystals and natural shells, complemented by a large range of stringing materials and findings in all metals. A large range of beading accessories is also available.

The Bead Studio offers a wide variety of classes and you are always welcome to call us, drop in, have a coffee and create. We encourage feedback from

our students, and regularly update our programmes to ensure we offer the most up-to-date techniques and seasonal changes in our classes.

With suppliers throughout Asia, Europe and America we can guarantee finding exactly what you need at a competitive price.

Most of all, we would like to invite you to a modern and inspirational studio to include your passion for creativity.

The Bead Studio Suite 5/94 High Street (above the ANZ Bank) Berwick Vic 3806 Phone: 03 9769 4512

Fax: 03 9769 4650

Email: thebeadstudio@bigpond.com.au Web: www.thebeadstudio.com.au

MAGGIE BERGMAN

With the new studio in Sydney Road, Brunswick (Victoria) up and running, the workshops will soon be extended to include evening classes. The first one on offer will be the PMC Intensive, which used to be run over four days, and is now going to be scheduled for eight Tuesday evenings from 6.30 pm to 9.30 pm.

From the basic techniques of working with PMC, to fusing Dichroic glass (some of which will be set in PMC) and enamelling on PMC, this course will give participants a good range of techniques to go on with in their own work.

Maggie will also show the design and production of Photopolymer plates — an exciting process that allows people to make texture and design plates at home, at low cost and completely of their own creation. Maggie presented two very popular seminars on this subject at the PMC Conference in Indiana (USA) last July.

All classes are taught by Maggie Bergman, Senior Instructor for PMC. Contact Maggie by email: maggie@silverclayart.com or telephone on 0423 124 769.



THE LEADLIGHT STATION

The Leadlight Station, conveniently located in Spotswood, Victoria (just around the corner from Scienceworks Museum), offers a range of hobby classes and supplies in bead-making, leadlight and kiln-forming.

Owner and operator David Witcher has 23 years of experience in teaching and manufacturing stained glass and has now diversified into the exciting field of hot glass. David stocks glass, tools and other accessories for glass artists in all fields, and is always available for advice, coffee or just a chat!

Commissions in period and contemporary leadlight, including repairs and restorations, keep David on the run — so you are guaranteed of seeing something spectacular any time you visit.

The Leadlight Station is a relaxing, stylish and spacious boutique studio. Hours for visiting are: Monday to Friday from 10.00 am to 4.00 pm; Saturday 10.00 am to 2.00 pm . . . or go to the website for more details.

The Leadlight Station is a member of the United Glass Studios — a group dedicated to offering the best available resources for glass hobbyists.



The Leadlight Station 85 Hudsons Road Spotswood Vic 3015 Phone: (03) 9399 5559 www.leadlightstation.com.au

FIRE AND ICE

After two years of having a store and a website, Fire and Ice is now an online business only – trading 24 hours a day from Perth in Western Australia.

Proprietors Tara and Ben Sinclair have many years of experience in beading and craft. Tara loves all types of craft from beading to card making and ceramics. Tara especially loves crafting kits for kids to encourage them to take up craft of any sort, Ben often helps design and make their beading projects.

Fire and Ice carries a tremendous range of product, including top quality gemstone beads and sterling silver findings; Venetian beads; and quality beading tools. In addition, there is a large range of glass beads, wooden beads and kids' beads; and gorgeous pendants to match the bead range.

Also available are simple, inexpensive bead kits which are fabulous for children (and for adults who are





interested in beading, but want to 'test the waters' ... little do they know that they will probably soon be totally hooked into the beading world).

A range of general craft items is also available.

In March and April 2007, Fire and Ice is offering a free strand of beads worth \$9.00 with every order of \$50.00 or more (not including postage) – so make sure you log onto www.fireandiceconcepts.com.au today!